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# SCHOOL ARTS

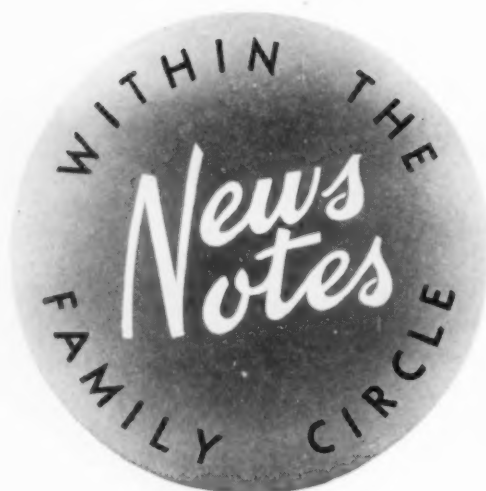
ART ON THE HOME FRONT  
DESIGN AND DECORATION



PEDRO  
J. LEMOS  
EDITOR  
STANFORD  
UNIVERSITY  
CALIFORNIA

Design properly planned becomes a fitting decoration as demonstrated by  
the above wood, leather, and textile art objects produced by the students  
of Des Moines, Iowa, schools. Bernice Setzer, Director Art Education

VOLUME  
43  
NUMBER  
5  
50 CENTS



#### ROUND TRIP TO MEXICO—11 CENTS!

You can take one of the grandest trips, visit here and there, and learn all about Mexico through that wonderfully illustrated 8½ by 11-inch book entitled "Make Friends with Mexico" published by the American Airlines. And, best of all, these kind friends of ours have told us that any member of the *School Arts Family* may have a copy for the very small sum of 11 cents, just enough to cover cost of envelope, mailing, and postage.

It is a colorful booklet from cover to cover. You will find yourself stirring up all kinds of information just as if you had actually visited Mexico. The pages of the booklet act as guides, give you the historical background, tell you what the customs are, tell you how the people earn their living, take you into the famous buildings, show you the floating gardens of Xochimilco. And there is one page which will be of particular interest to you. Have you been seeing a lot of the Mexican handicrafts in and about homes, or in our gift shops, then you will be glad to have that page which tells you where the various handicrafts in Mexico are made. You can tell that the baskets come from certain sections, pottery from other sections, tiles from others, and so on. It is really an art guide to the handicrafts of Mexico.

I almost forget to say that the front cover shows a map of Mexico and on this map you find the various resources of Mexico pictured by symbols. It is one of the nicest resource maps I have seen.

This is a grand opportunity for every one of you to visit Mexico and all you have to do is send along 11 cents. If you would like to have 9 copies send a dollar. Just send your remittance directly to the Secretary of the *School Arts Family*, 141 Printers Building, Worcester 8, Mass.

#### WHO TRAINS THE ARTIST-TEACHER

Here is another one of those little jewels from the Artist-Teacher which was sent in to the Family Circle by Orval Kipp at the State Teachers College, Indiana, Pennsylvania:

"The gift of the school to the child is freedom—freedom to think, to express, to feel, to see, and to be. He can aspire to the highest star—and he can attain the highest of his dreams, limited only by his potentialities—potentialities often unsuspected until brought to light. This quickening young life, full of hopes and fears, with aspirations crowding its budding mind, is the subject of study in the artist-teacher's student days."

#### PAN-AMERICAN UNION PUBLISHES PACKET ON CONTEMPORARY ART IN LATIN AMERICA

Here is one grand opportunity for every art teacher and supervisor in the United States to obtain a collection of black and white prints (they are printed on 6 by 9 sheets) showing the work of 30 Latin American artists. To the best of the Secretary's knowledge and belief this is the first time anything along this line has been made available at so reasonable a cost. You can have this complete set for 25 cents and for 10 cents additional you will get a complete mimeographed biographic informational pamphlet telling about each artist whose work appears in the prints.

It is interesting as one goes over these prints to note how many times the engravers' plates have been loaned by museums, art collections, and magazines in the United States.

Undoubtedly you know the works of our own painters in the United States, now you can place them side by side with the contemporary artists throughout Latin America. It is impossible in the space available to give you a list of all the artists whose work appears, but I do want to mention Diego Rivera of Mexico, Alfredo Guido of Argentina, and Humberto Garavito of Guatemala, since some of these names may immediately ring a familiar note in your mind. I don't think you can possibly go wrong on this so just let me repeat again—the prints cost 25 cents and the mimeographed biographical sketch of each artist for 10 cents extra, giving you for 35 cents something which could only be published and issued through an endowed organization such as the Pan-American Union. Just send the 35 cents directly to the Secretary, *School Arts Magazine*, 141 Printers Building, Worcester 8, Mass. I'll be more than pleased to immediately forward it to the Pan-American Union so that they may mail you your set.

#### EASTERN ARTS ASSOCIATION

Have you sent in your hotel reservation for the Eastern Arts Convention which will be held in the Hotel Pennsylvania, New York City, April 13, 14, and 15? The reason I ask this question is that your Secretary ventured forth to New York recently and after having made a hotel reservation a week ahead, received a telegram apologizing that they were unable to accommodate me just the day I was to leave for New York City. You don't know how embarrassing it is to arrive in New York in these war days and not have a room waiting for you. So I would advise you to immediately make reservation for a room if you are going to this convention. It seems early to you, doesn't it, but take a little advice from one who has been "burned" and act now. It is much more comforting to know you have a reservation and an acknowledgment of the reservation at least two months before the convention takes place.

Naturally, you will want to know what the program will be at the convention, and I can tell you that Secretary Roy has announced that the March issue of the *Eastern Arts News Bulletin* will carry the complete program. Be on the safe side, send in your membership dues to Secretary Vincent Roy, 215 Ryerson Street, Brooklyn 5, New York.

#### ALL ABOARD FOR BUFFALO

Remember those grand articles in the December Issue telling about the things that happened out in the Albright Gallery in Buffalo and that

grand article entitled "The Do-Something Club" at the Buffalo Museum of Science. Well, if you will send 15 cents I will be glad to ask the Buffalo Museum of Science to send their guide book to the Hall of Civilization. I have selected this particular guide book, because it has so many illustrations showing the evolution of articles in which art has played a prominent part, such as basketry, pottery, transportation, shelter, textiles, communication, and so on. I think you will delight in this particular guide book, which, while it has been written for use within the Buffalo Museum of Science, still it has a great deal of help which you can use right in your own classroom.

Send me just 15 cents and I'll ask the Buffalo Museum of Science, Office of Hobbies, to send you your copy. Write to the Secretary, *School Arts Family*, 141 Printers Building, Worcester 8, Massachusetts.

#### FROM THE HALLS OF MONTEZUMA TO THE SHORES OF TRIPOLI

You don't have to think twice, do you, when you hear those lines—you know just what we are talking about and you are right as I suspected, it's the first line of the Marines' Hymn. Now here is a surprise. How would you like to have that Hymn sent direct to you by the Marine Corps? Well that is exactly what is available and is exactly what you can have. Here is a chance to start a Junior Marine Corps right in your own school and you will have the music which most of our school children dearly love. Don't know how it is in your school, but I can tell you that around our neighborhood all ages delight in singing that Marines' Hymn.

And then, of course, if we are going to have Junior Marines they must live up to the reputation of the Marines, so in addition to the Marines' Hymn, the Marine Corps will be glad to give you one of their grand booklets entitled "How to Respect and Display Our Flag." It is printed in colors, gives an excellent digested history of the American flag and shows illustrations of the first American flags. In fact, I found one flag that was brand-new to me, and yet I can see how well it fits in with the symbol used. It was a white flag carrying a picture of a pine tree and across the top of the flag it had "An appeal to Heaven." (Dig out your Joyce Kilmer collection of poems and read "Trees"—see how well the second line fits it with the Pine Tree Flag.) Please don't tell the folks where I live that I didn't know much about the new Pine Tree Flag, but that is one thing, thanks to the Marines, I know more about at this time.

Here is a chance to have some Junior Marines right in your classes, sing the Marines' song, learn about the flags in the Marines' booklet and it is all yours, simply by asking. No charge whatever, just tell the Secretary of the Family, 141 Printers Building, Worcester 8, Massachusetts, where you would like to have the Marine Corps send your Marines' Hymn and Flag Booklet.

#### NEWS ABOUT MEMBERS

Member of the *School Arts Family*, Miss Marjorie E. Mann, is the new Art Supervisor at Portland, Indiana. She was formerly Art Supervisor of Union Township High School, Eaton, Indiana.

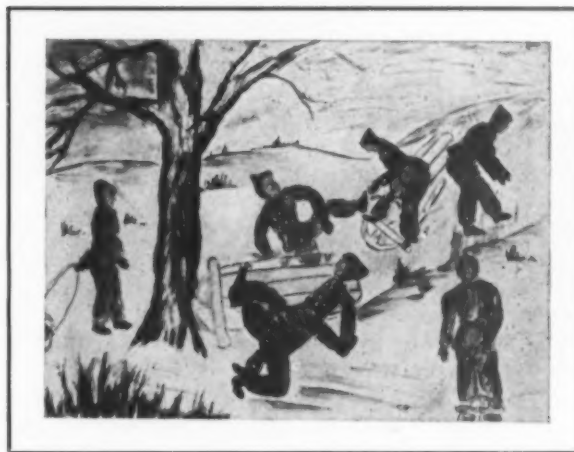
Harold R. Rice, on the Faculty of the University of Cincinnati, was awarded the Arthur Wesley Dow Fellowship from the Columbia University Graduate School.



# In January

## Young America Paints

January, beginning another year, is a month during which most children are dependent on indoor activities. The development of artistic tendencies in children will not only offer amusement but will engage the child in an educational pastime which in later life will bring many hours of enjoyment.



A Junior High School ARTISTA water color painting included in a recent YOUNG AMERICA PAINTS exhibition and shown at the American Museum of Natural History, New York City

ARTISTA tempera insures success in school poster work and in the professional field of art. The colors intermix perfectly, giving every known hue, value and intensity of color. ARTISTA Tempera Show Card Colors are used for Mural Work, Stage Craft, Costume Design, Greeting Cards and Textile Patterns.

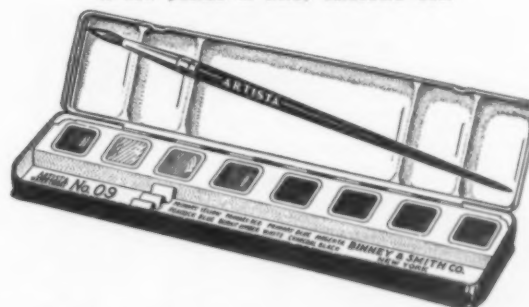


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ARTISTA tempera is available in a variety of twenty-four colors. Sizes range from the student size jar to the one gallon jar. Also packed in various sets containing 6, 8, 12 and 16 colors.

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Due to shortage of metal, ARTISTA No. 09 is now packed in sturdy cardboard box.

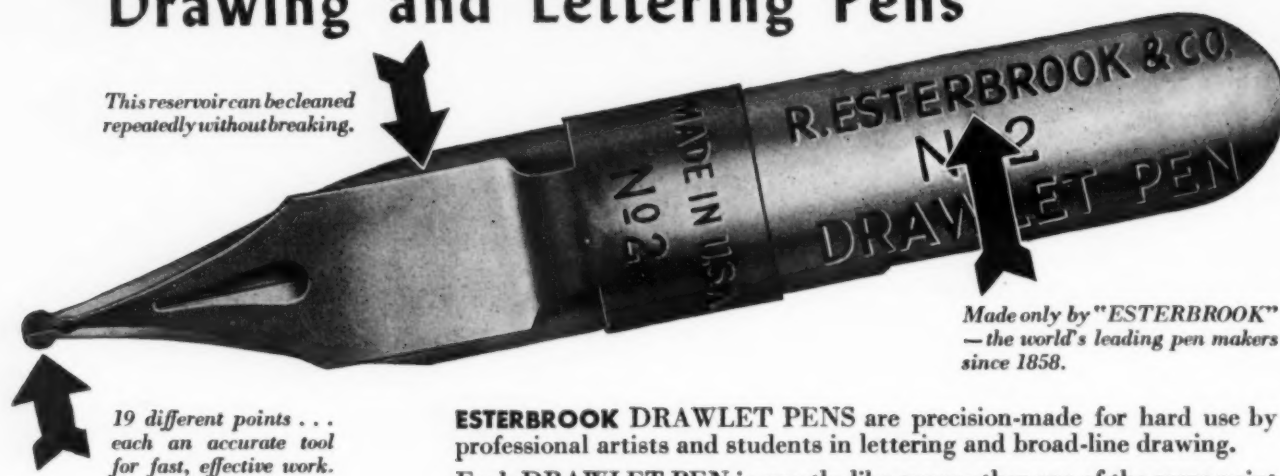


No. 09 ARTISTA—Eight semi-moist half-pans: No. 7 camel hair brush. Colors: Primary Red, Primary Yellow, Primary Blue, Magenta No. 1, Peacock Blue, Burnt Umber No. 3, White, and Charcoal Black. Boxed in a variety of assortments. Refills available for all types of ARTISTA water color boxes.

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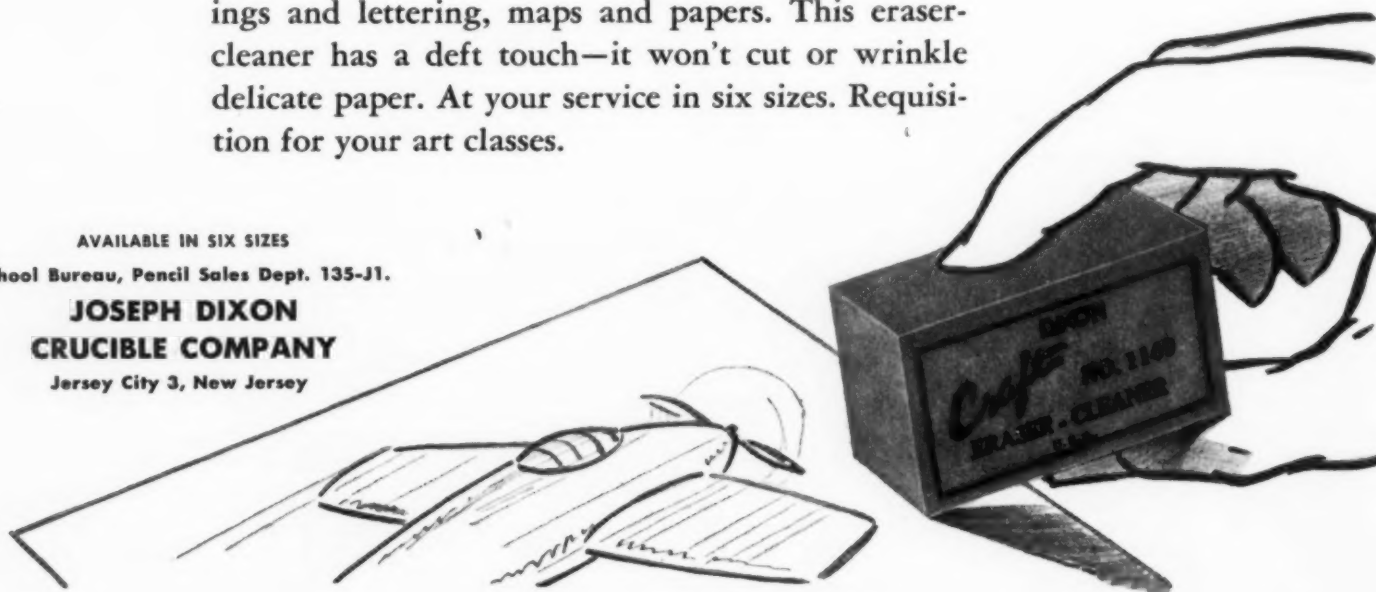
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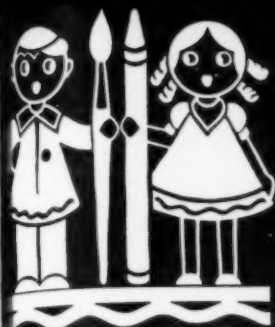
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# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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## CONTENTS

January 1944

### Design and Decoration Number

Assembled by BERNICE V. SETZER, Director of Art

Des Moines, Iowa

President, Western Arts Association

This issue of *School Arts* was made possible through the help and cooperation of Dr. Newell D. McCombs, Superintendent of the Des Moines Public Schools, Iowa; the art teachers and students of Des Moines; the Applied Art Department of the Iowa State College at Ames, Iowa; Midland Schools, The Iowa Education Magazine; Mrs. Arthur Keyes, Director of the Home Nursing Program (American Red Cross), Polk County, Iowa, and who is also an expert in the art of flower arrangement; Mrs. Roberta Bushnell, photographer.

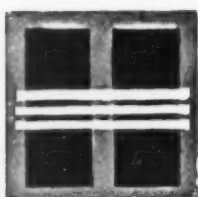
EDITORIAL—N. D. McCombs, Superintendent of Public Schools, Des Moines, Iowa . . . . .	146
PLEASANT HOSPITALITY . . . . .	147
KING'S ROW . . . . .	148
FLOWER ARRANGEMENTS IN THE HOME . . . . .	149
YOUR SURROUNDINGS . . . . .	150
PRICE TAGS ARE NOT ENOUGH . . . . .	154
SPOONS AND FORKS . . . . .	156
MY PATRIOTIC TABLE SETTING . . . . .	157
PAINTING WITH NEEDLE AND THREAD . . . . .	158
A BEAUTY SPOT IN EVERY CLASSROOM . . . . .	160
ADVENTURING WITH COTTON . . . . .	162
ETCHING . . . . .	165
LET'S MAKE AN APRON . . . . .	166
SCRATCHES AND MARKS . . . . .	168
ART STUDENTS INTERPRET AMERICAN RED CROSS HOME NURSING PROGRAM . . . . .	169
FIRST AID KITS . . . . .	170
FLOWER AND VEGETABLE PANELS . . . . .	171
WORKSHOP INCORPORATED . . . . .	172
THE TEA PARTY . . . . .	174
VICTORY GARDEN POSTERS . . . . .	177
GARDENS FOR VICTORY . . . . .	178

All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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OMELAND



IOWA  
BEAUTIFUL  
LAND



UT in Iowa the tall corn, eternal crop of gold, glistens in the summer sun and pushes its groping roots far into the potent black earth. The indigo bunting, the cardinal, and the yellow-headed blackbird glide through the crisp air on their brilliant wings. Quail nest in the meadows, bright with wild flowers; canvasbacks and mallards splash in the blue glacial lakes. Native trees reach for the sky in open timberlands, and willows mark the courses of unnumbered meandering streams. On both eastern and western boundaries broad rivers flow majestically past great hills and cut deep-throated passageways through rocky bluffs. When winter comes the snow-covered rolling prairies are transformed into thousands of Grant Wood landscapes, and the sleet-mantled woods are fairylands.

As a crowning gift to Iowa, nature tipped the entire terrain slightly south and toward the rising sun to insure the maximum of sunshine and the consistent directional flow of her waterways.

Pioneers followed the vanishing Sacs and Foxes, and made settlements in this beautiful land. They established schools and churches. Native materials in abundance challenged their inherent skills and abilities and they became a crafts-loving people, carding wool, spinning thread, weaving cloth, experimenting with home-made dyes, and building homes and household furniture from the ready timber. Thus necessity, in this atmosphere of beauty, intelligence and reverence produced commodities of the utmost utility value, simple in design, and gay in natural colors.

This background had its special influence, for as long ago as seventy years an appreciation of the possibilities of art study gave the board of education in Iowa's capital city the courage to initiate that branch of learning in the local schools. Art education functioned as best it could under the vague title, "Drawing." In defense of this innovation the superintendent of schools said in his annual report of 1875, "What an incalculable advantage it would be to the United States if she had enough skillful and tasteful fingers to double the value of all rough products stored away in her soil, rocks and forests."

In Iowa we raise grains and dairy products to help feed a hungry world. We go to school and church to help sustain the mental and spiritual needs of the people. We want our homes to be comfortable and satisfying. We want them to be day-by-day havens—places to long for when we are away—the kind of homes the Iowa marine remembered when he wrote from his jungle camp: "Mom, I miss the pretty tablecloth, your nice dishes, flowers in the bowl and the good silver. And the end table I made, Mom. I might want to start a home of my own when I get back."

And it is important to us that we understand, too, what Robert Browning meant when he said:

The common problem, yours, mine, everyone's,  
Is not to fancy what were fair in life,  
Provided it could be—but finding first  
What may be, then make it fair up to our means.

As you read the pages of this magazine may you sense the fundamental idea underlying our efforts to make life "fair up to our means" through the utilization of the things at hand—things made beautiful and useful.

*H. S. McCombe*

Superintendent

Des Moines Public Schools  
Des Moines, Iowa

IN THESE UNSUPERSTITIOUS DAYS NO OTHER IDEAL SEEMS WORTHY OF US OR, INDEED, POSSIBLE TO US, SAVE BEAUTY—OR CALL IT, IF YOU WILL, THE DIGNITY OF HUMAN LIFE . . . THE TEACHING OF WHAT BEAUTY IS, TO ALL . . . SO THAT WE WISH AND WORK AND DREAM THAT NOT ONLY OURSELVES BUT EVERYBODY MAY BE HEALTHY AND HAPPY; AND, ABOVE ALL, THE FOSTERING OF THE HABIT OF DOING THINGS AND MAKING THINGS WELL, FOR THE JOY OF THE WORK AND THE PLEASURE OF ACHIEVEMENT.

—Candelabra: Selected Essays and Poems.  
Charles Scribner's Sons, New York, 1933, pp. 116, 118



## Pleasant Hospitality



ISN'T it interesting as one enters a home to be greeted by a beautiful arrangement on the hall table such as our illustration shows and to find upon that table a hand-bound book which we learn was made by a member of the family, none other than a son who is in the sixth grade?

Bookbinding is one of the most interesting and useful of all the popular types of craftwork—an art that has come down to us through the ages.

Boys and girls make contacts with books very early in their lives and grow to love them. By the time they have reached the elementary grades they are greatly interested in *how* things are made, so we approach the making of a bound book with pleasant expectation and find the children enjoying every step of the procedure. They soon become familiar with the fundamentals of book construction and in the development of simple projects find a greater appreciation for their book friends.

There is satisfaction in doing a rather meticulous piece of work in which we develop skills along a number of lines, such as orderliness, measuring, cutting, sewing, and pasting, as well as giving free rein to our creative impulses in the making of our cover papers as well as the end papers of the book.

For this creative problem we often use papers designed with finger painting, block printing, paste and crease resist, free-hand painting, cut paper, and the marbled effects are at times effective. Mother's scrap bag often comes into play and many unusual effects result in the use of interesting fabrics. The cover paper on the guest book in the illustration was painted with tempera in gay colors.

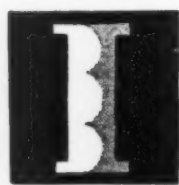
When the book is finished we find a great satisfaction in having produced something worthy of a conspicuous place in our home. A young third grade lad said one day, "When will I make a bound book like my brother's; I want to keep it always like he is doing."

Parents have often told how greatly they value the books their children bring home and of how much deeper the child's appreciation and love for books in general becomes after having made one, especially if it is worthy of a place of "welcome" on the hall table in their home.



It's your move

## KING'S ROW



IT'S YOUR move, Dad."

"Yes, I know, son, but I'm so interested in this new checkerboard that I find it difficult to concentrate on my next move. As a matter of fact, this game is yours right now. But tell me, where did you ever find this board? I've never seen one like it before and I've seen many checkerboards in my time."

"And what's more, you *never* will see another board just like this one, Dad—I made it in school for you and me to use at home. When the teacher told us in the art class that we could plan and make something we would like to use at home, I knew exactly what I wanted—a checkerboard. And so I drew my plans.

"My first plan was to paint the squares on the wood and then suddenly I had the idea of *carving* the squares instead. We have one tool—a one-quarter

inch gouge, which I think is especially good to use—anyway, I like it. My teacher agreed that my idea was all right, so I went to work. I really worked hard on it, too, because I knew you would like to play on a beautiful checkerboard."

"But tell me about these unusual colored checkers—wherever did you get them?"

"Well, that's all a part of my design. I didn't want the kind you buy; they wouldn't look well with my hand-carved board, so I had another idea; I would make them. And guess what I used—an old broomstick. I sawed the discs the right thickness, sandpapered them well and then painted them."

"You surely have done a fine piece of work, son, and I'm proud of you."

"I knew you would like it, Dad, but how about another game?"



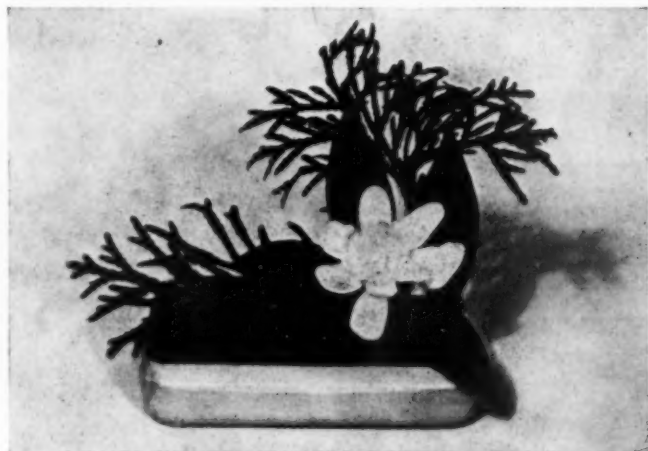


# FLOWER ARRANGEMENT • • IN THE HOME • •



**W**HENEVER I see a lovely flower arrangement in a home, my Mother's expression always comes to mind, "It looks as if somebody cares." A tidy yard, well-polished silver, a beautifully prepared meal, a meticulously clean house or a charming flower arrangement are not accidents, but the expression of the home-maker's caring, her compliment to her family and their guests. With the world in torment, the serenity and security of our home takes on an added importance and meaning.

A few years ago flower arrangement was regarded as a stunt, almost an affectation, but today it has assumed its place as a natural and almost a national form of folk art.



As a teaching medium it offers tremendous possibilities, the natural appeal and innate beauty of the materials, variety and availability, for even a vacant lot in winter offers its share to the "seeing eye."

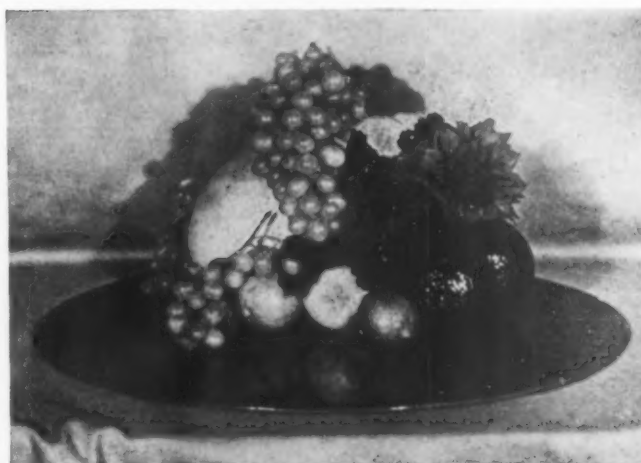
The opportunity to teach the principles of design through this medium is exciting. The youngster who has a blind spot when we speak of dominance and subordination, is wide-eyed when we "set the stage" for a lovely blossom. In the illustration a single flowerlet of the tuberose is the star, with a backdrop of tiny funkia leaves. The tip ends of arbor vitae foliage are introduced for variety, to soften the stark outlines of the other two materials. This particular illustration is interesting because of its size, which is in scale with its container, a discarded soap dish.

Fruit offers a delightful way to study form and composition. The combination of large, medium and small sizes, the contrast of textures, the placement to develop rhythmic movement, in other words the creation of a path for the eye to follow pleasantly and comfortably, become an interesting and vivid problem. The addition of a few blossoms accents the whole, rather than dominates it.

With the scarcity of metal holders for flowers, we can improvise most successfully by inserting the stem ends in a grape, which provides enough moisture for several hours if the flowers have been properly prepared, that is, if their stems have been immersed in deep water for some time.

The little pottery hands which serve as flower containers can be charming if used with imagination. Here is a lesson in scale, to choose materials in proportion to the hand. Then follows a lesson in elimination, and by cutting away every non-essential we see the charm of cleanness and simplicity. Now add a bit of ruffled lace at the wrist and perhaps a narrow tie of ribbon and we carry the illusion further and teach the value of transition. The little hand placed on a table is too abrupt, the eye has a sense of shock, but the detail of lace falling away softens the transition and adds a charm and graciousness. Incidentally, this is a delightful way for a child to remember an ill friend.

The study of effective backgrounds is particularly dramatic with this medium, illustrating most vividly the importance of good framing. We show that an arrangement needs space, that it loses its quality if it has to compete with another pattern, and we teach how to create a suitable background if need be. We demonstrate with various sizes, shapes and colors of cardboard, or plaques, or often with lengths of material. Occasionally we stretch fabric across the back of an empty picture frame and create a charming eye-catcher for our arrangement. We observe the technique of window trimmers, and sometimes use tinted corrugated paper with narrow gathered folds of material thumbtacked into place to mask the edges. After a lovely composition is completed we remove its background for a moment to observe the extent of the loss. We learn to think of the outline of a table as another kind of frame, and the importance of incorporating our centerpiece on a dinner table into the frame of place mats, goblets, dinner plates and so on, thus organizing a complete and satisfying unit.



Arrangement, by definition, means "to bring order out of chaos," to establish reasonable relationships, to discard the non-essential, to create a pattern which has a meaning. Once the beauty of order is recognized, we carry over to other expression in our homes, more functional arrangement of furniture, elimination of meaningless detail, and above all, tidiness, for a satisfactory flower arrangement cries out for an orderly room.

# OUR SURROUNDINGS

An Interview with MABEL FISCHER and EDNA O'BRYAN, on the staff in the Department of Applied Art, Iowa State College, Ames, Iowa

LIFE in the rural Middle West is marked by a certain kind of simplicity, a frankness and honesty which comes from living close to growing things in the great, wide-open spaces. With this background many students come to the Applied Arts department at Iowa State College bent upon learning how to do everyday things in a finer way and live a more interesting life. This is no easy challenge for the instructors in the arts and crafts for somehow this kind of work not only seems to be but is a very personal part of each student's life. This is true because we all know that having one's own "home" is a goal to which all good citizens aspire.

Whether it is an adobe house on the desert, a log cabin in the Maine woods, or a penthouse in New York, these young people learn that the kind of surroundings we create for ourselves depends entirely upon our own ideals of beauty and sensitivity to fine craftsmanship. Home is the place closest to our very being. It is a place to which we go for rest and quiet, for inspiration and joy, for work and play. Flexible? and alive? Yes, with great simplicity of form and

color dominating the whole. Simple lines are always restful to the eye and lend a certain amount of dignity to the rather informal living of today.

Home, for great masses of people, means compressing self and belongings into small spaces. This factor alone should make simplicity a "must" in the selection and arrangement of furniture and all necessary accessories. Only through increased understanding of basic principles of design and a knowledge that good forms are few but lasting, can we develop a sincere use of materials. The room is really a unit in decoration. Working within this small area presents a problem in elimination. "A room has two parts: the stationary part and the movable. Walls, floor, and ceiling naturally form the stationary section, while furniture, hangings, draperies, and all other objects form the movable."

The stationary framework is usually established for us, and it is within this area that we must express our own personality and that of the family, develop atmosphere, and plan for comfort. Working within established limitations is a challenge to one's ingenuity and ability, and the results are usually more sim-



This davenport unit is a typical example of the triple role of the dual pieces of furniture. The fish bowl is a chemistry beaker with the top cut off to make a more functional and beautiful form

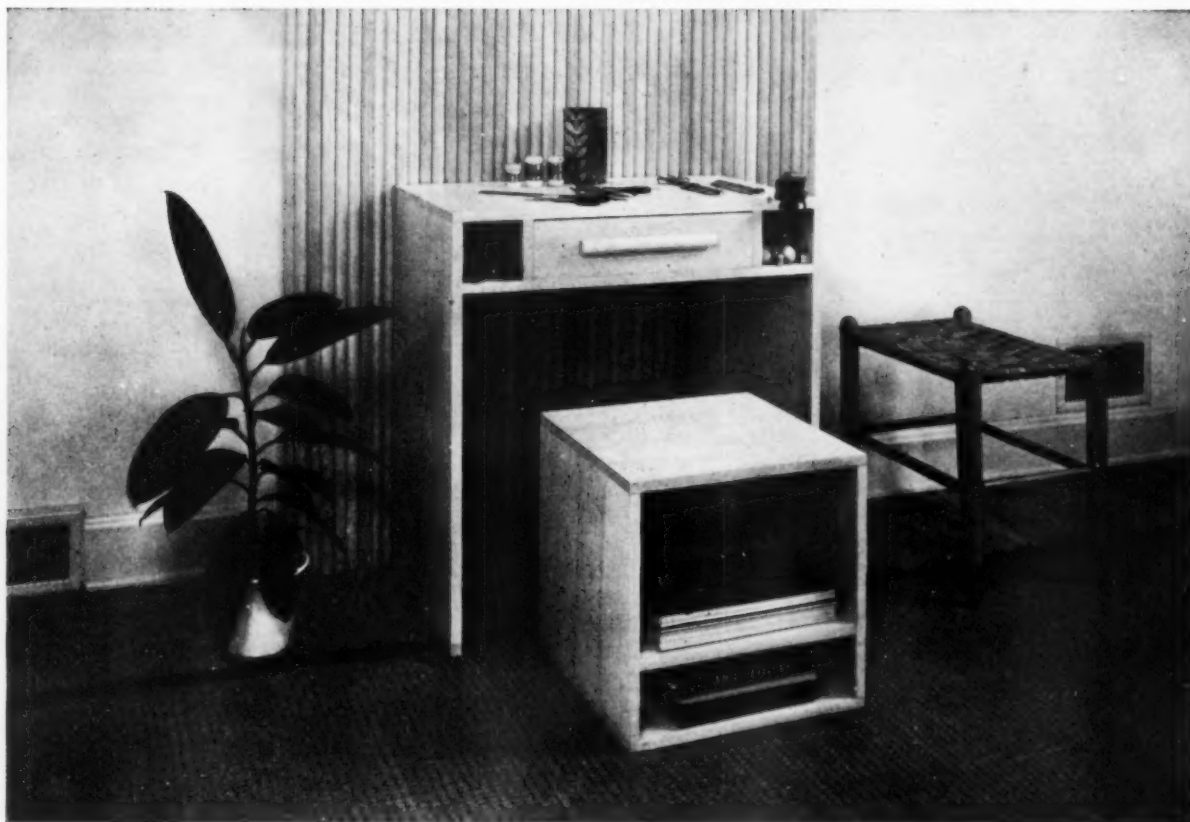




The "twin units" meet still another need in this simple arrangement



Another pleasing arrangement of the "twin units" is convincing evidence of the practical value of such pieces of small furniture



Such an attractive compact work bench and stool would be the pride of any craftsman

ple and beautiful. Having limitations placed upon the kind of materials used develops an honest use of those materials.

Wood is a material used and loved by people around the globe. It has been easily accessible, it is flexible to use, and meets many needs. But wood, like other materials, has met with foul play in the hands of those who "must" have marble or some other foreign material instead and camouflage was invented long before World War I was ever thought of. However, in the agile hands of the designer-craftsman, wood has survived and still speaks its own language and its innate beauty is recognized.

"Wood appeals to our senses. It is attractive to the eye; pleasing to the touch; its delicacy of odor intensified its appeal."

Wood finishes usually rob the wood of its identification and natural charm. Wood appeals to the eye but even more to the touch. Haven't we all seen a hand gently stroking a particularly beautiful piece of wood? It would seem then that to preserve the natural beauty of wood we would use the least amount of finishing materials in order not to lose the grain of the wood which is always so intriguing. Then there are the textures of different woods which speak their own language if allowed to do so. Obviously, the surface of the wood must be protected and preserved from dust, grit, and certain climatic changes, and this can easily be done by making many applications of wax to an unstained surface. Of course there are many good accepted ways of finishing wood but the

plea is to use wood honestly and frankly, preserving the innate characteristics and qualities of each kind of wood.

The young designers who created the interesting pieces of furniture pictured here must have realized that now is the time to plan for their future homes, thinking always of convenience, efficiency, and comfort. In combination with commercially made furniture, these arrangements consistently practice and preach a functional simplicity suited to a very practical way of living. These small pieces of furniture have the added advantage of being easily moved from room to room as the need arises, offering versatile arrangements for small homes and apartments.

Each one of these units in room arrangements is an interesting and pleasing composition with emphasis on simplicity. Sometimes it is difficult to visualize different ways of using and placing pieces of furniture in the room but the students who designed and made the "twin units" (shelves) were not lacking in imagination. They found these units made a charming and livable setting in combination with the unusual davenport table of original student design.

Still another way of using the "twin units" was discovered by placing them together in a different position. This "chair unit" for the living room with the mirror reflecting a spot of interest on the opposite wall is indeed charming.

Not content with their accomplishments in using their flexible pieces of furniture in the living room, these young people moved it into the bedroom. Ob-



viously it was a happy move for the results are most satisfying.

One of the most delightful aspects of the crafts program in the college is the stress given to the relationships existing between different phases of creative work applicable to real living situations. To complete the bedroom unit, lamps were designed which were related to the need. The bedspread made of cotton sheeting with the cotton yarn applied design and the rug made from a common scrub mop available in any variety or hardware store, show the fine sensitivity being developed for making good use of common materials. Even the flower panel grew into the composition with its dull textured mat and natural wood frame constructed from finishing moulding. Accessories are important in any interior design or plan.

A smart, useful, practical work bench and stool designed to meet the needs of many people certainly was a success in every way. A place for small tools, a small metal vise, a drawer and bench with storage space for books and magazines, and plenty of knee space make this a most desirable unit of furniture. It would be an asset to any room and is particularly



The stool from the work bench unit is almost magically transformed into an interesting low table



A study and writing unit such as this is all that one could ask for. The stencilled textile completed a most interesting color harmony

acceptable in the living space of small quarters. The flexible screen made of dowel rods is decorative and can be used in many ways for backgrounds.

It is fascinating to observe just how ingenious these young designers have been in using their furniture. A low table was needed as a part of the chair unit and a piece of plate glass laid on top of the stool borrowed from the work bench arrangement completed the picture. The student-designed pewter bowl with orange lillies, the natural color of the wood, and gold colored upholstery of the arm chair, all combine to make a most satisfying composition in the room.

This interview with the persons responsible for the crafts program in the Department of Related Arts at the Iowa State College reveals an amazing amount of work going on all the time. Each day and week bring forth many unusual experiments and uses of all kinds of materials—wood, metal, leather, plastics, weaving, structural and applied design—all an important and basic part of the program. With such a background the students can more surely make their own surroundings simple, beautiful and good to live in.



This would be most disconcerting at the end of a busy day

## PRICE TAGS ARE NOT ENOUGH

"It is balance and simplification we seek in life."

—Edwin A. Park

**B**UT I can't do that kind of thing. I can't afford to buy the beautiful things that Mrs. Smith has in her dinette or kitchen. And you should see the lovely accessories which Mrs. Jones uses in setting her delightful breakfast, luncheon, and dinner tables. I just envy anyone who can afford to buy such interesting and beautiful things to use every day." And so the conversation goes.

Really, the price tag has little to do with *beauty*. Rather it is the understanding and appreciation of good design, harmonious colors, fine proportion, good balance, and great simplicity that really count in the selection of any article. Some one has aptly said that "simplicity is the keynote of all good design."

What *is* good design? What *is* simplicity? Can I find these essential qualities in the articles I can afford to buy? Of course you can and in the ten-cent stores, too.

But before we enter one of these amazingly con-

fusing stores with their tremendous variety of merchandise, we must pause long enough to determine *what* we want and *why*. Where is the article going to be used? How will it "fit in" with the things already owned and in use? So many times we purchase things aimlessly, giving no consideration whatever to each separate article in relation to its use. But to visualize the "total effect" when all the things are used together is sometimes very difficult.

Pictures speak more eloquently than words, so let us look at the illustrations. As we look at the illustration above, we cannot help feeling confused, restless and, if tired enough at the end of a strenuous day, even irritable. And why? Because everything used in this table arrangement has too much decoration on it. The flower container is so ornate that we can hardly find the lovely flowers. The fancy, dust-collecting candle holders compete with the flower arrangements, and the hanging at the window is so confusing that nothing can take its "proper place" on the table. And how would you enjoy seeing your bacon and eggs on the bold red and green tulip "design" of the plate?





Simplicity makes this arrangement pleasing to the most discerning eye

## WHERE BEAUTY IS CONCERNED

The wriggly decoration on the glass certainly wouldn't enhance the appearance of milk or water, and by the way, the decoration is bright yellow, red, and white. The place mats and napkin are confusing looking, too, and why should anyone want a glass fan on which to serve tid-bits?

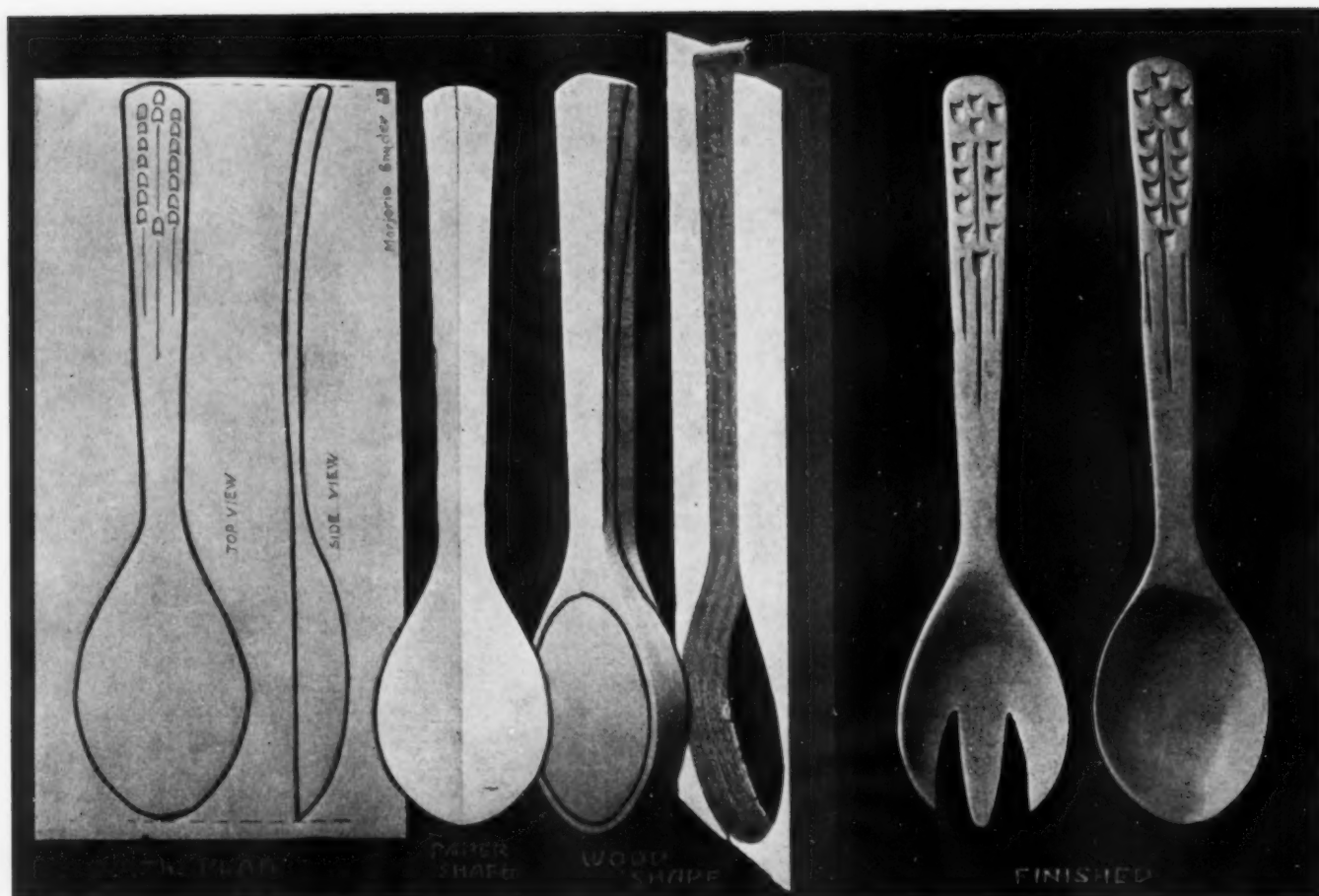
Now let us look at illustration two. Somehow, one immediately feels relieved. A calmness and serenity prevails. The eye does not grow weary looking at overly decorated objects. The arrangement of the articles on this table is identical with those in illustration one. But the flower container becomes a background, so to speak, for the flowers so that we can really see the beauty of the arrangement, and incidentally it becomes the center of interest in the entire setting. The candle holders are simple and actually cost less than those in the other arrangement; they are much more durable and can be washed. The window hanging makes a restful background because it is plain; but it has an interesting texture, as you can easily see. And wouldn't food be more appetizing looking served on this simple, well-designed cream-colored plate?

The glass is stunning in its simplicity and water would "sparkle" in it. The place mat is plain with an interesting texture and a plain border of pleasing color, giving it a little "zip." The napkin repeats the "border motif" found in the place mat. And the glass dish is harmonious with the entire setting.

Now that we have more or less analyzed these two table settings and found them to be so very different and yet so much alike in the articles used, we cannot help asking *why* the difference? *Each object used came from a ten-cent store. Side by side at the same counter each corresponding item was found. One is pleasing—the other isn't. Why? It is obvious that price or cost has nothing to do with the "resulting whole."*

It is the intelligent way we select things, using common sense and good judgment, qualities which few people realize are underlying factors in any activity. Today, as never before, it is vitally important that we all know how to spend our money more wisely and attain desirable and pleasing results.

*Keep it simple* might well be our slogan.



Spoons and forks carved from basswood—Grade 6

## SPoons AND FORKS

**N**POONS and forks were the topic of the hour in our sixth grade art class. When were the first spoons and forks made? Why were they made? Who made them? What materials were used?

These were a few of the questions asked in our discussion period.

As our study grew, we delved into the past and unearthed a world of information. We discovered that Russia produces more wooden spoons than any other country, and that wood is a favorite medium of expression there, as well as in other parts of the world, probably because it is an accessible material everywhere.

Interest was expressed both by the pupils and parents as old spoons and forks, particularly antique wooden ones, were brought to class and studied.

Uses of wooden spoons for stirring, mixing, dipping, and measuring were discussed, as well as shapes suitable for the bowl of the spoon and fork, and the length and kind of handle most appropriate for each type.

Steps of procedure in making a spoon and fork:

1. Draw the top and the side elevation. Make two sets of plans, one on which to work out full details, the other to use as the pattern. The simplest way to do the top view is to fold the paper and draw one-half of the plan, then cut out the design on the drawn line.

Unfold. Then both sides will be alike. Use the same top and side view for the spoon and fork. Prongs are drawn in the spoon pattern for the fork.

2. Draw the design on the wood with the grain.

3. Saw on the line with a jigsaw or a coping saw.

4. Draw a line one-fourth inch inside the bowl of the spoon and fork on the top view, and carve out the center, leaving the one-fourth inch thickness.

5. Draw the side view of the bowl and the handle and carve.

6. Sandpaper all surfaces until smooth.

7. Finish in one of two ways:

- (a) Apply any good vegetable oil with clean cloth and rub in thoroughly. Several applications should be made and if the oil is applied when warm, the results will be more satisfactory.

- (b) Apply three coats of a good quality of spar varnish. Sandpaper (4/0) between each coat and rub down the final coat with paraffin oil and pumicestone.

We found it great fun to design our spoons and forks; to know that the design was appropriate to the material used (wood); to be sure that the designs were not too intricate to be sawed and carved easily; and, last but not least, to feel quite sure that the finished result would be all that we had hoped for. Because of the interest displayed in our spoons and forks by parents and children alike, we felt well repaid for all the work involved.





Orderly arrangement of objects is always satisfying—Grades 4, 5, 6

## MY PATRIOTIC TABLE SETTING

**A** RARE charm and beauty is found in children's work if they have some appreciation for design and fine workmanship. Without design the most expensive materials available will become ordinary looking.

Simple design, common materials, careful planning, and sincere craftsmanship certainly went hand in hand when the children of Crocker School created these unusual table units. The art room became a rendezvous for information on the how's and why's of simple table setting. Yes, it had to be simple for many of these children were seeing for the first time how attractive a table could be made using common materials. By setting a table themselves, using their own hand-made things with the addition of a carefully selected harmonious but inexpensive commercial product, such as the plate or tumbler, they learned something of the art of combining different objects in a pleasing way.

If cleanliness is Heaven's first law, these youngsters learned that orderliness ran a close second. And why

not? For anything arranged in orderly fashion is more pleasing and restful, and all of us need to observe this suggestion more often.

Can't you imagine the joy that must have been his when these table mats, with their orange-red and blue stitchery border on monk's cloth; the candle holder of wood; the hand-dipped red candle; the tile made and fired in the school kiln; and the small tin container, were taken home to be used by the young craftsman and his home folks?

The thrill that comes from making something useful with one's own hands is the kind of wholesome sensation which all of us need to experience.





From crayon to stitchery  
Grade 4



## PAINTING with NEEDLE and THREAD



IN AND OUT the needle goes to form an age-old pattern: gobelin, oblique, or vertical; cross-stitch, couching, darning—each in the relation of the thread to its textile base and the inherent rhythms of the artist's whimsy, giving rise to a jewel-like decoration that may well rank with the product of the jeweler, goldsmith, or other craftsman.

In recent years this art has lain dormant in most of the sewing kits of American women while they have been preoccupied with the sewing machine and the ready-made goods offered by the department stores which have seemingly served their purpose in the culture of the time.

Those women who have felt the need for this kind of expression in their lives have been hampered by their own lack of understanding of design and so have been dependent on the commercial designs which have been available. The result has been the kind of work which only copy-work can give in any activity—something not quite so good as an original design. But fine needlework and stitchery has always fascinated many people everywhere. Some of the old samplers which are found in museums and private collections are evidence of this universal interest in

the past. And speaking of samplers, it is perfectly amazing to see how eagerly children today complete their small samplers of simple basic stitches so that they may plan and start to work on such useful things as belts, shopping and knitting bags, "beanies," bolero jackets, purses, etc. And what a surprise the boys have given us! As a matter of fact they are more adept at "painting with the needle and thread," as one boy expressed it, than many of the girls.

Interpreting a crayon sketch into stitchery was fun for some 4th grade children. "You can't make so many wiggly lines with the needle and thread"; "You can't put so much in"—were some of the comments in class. These little folk were already learning the valuable lesson of letting the material speak its own language in terms of techniques.

Unusual place mats for the breakfast or luncheon table have been quite popular at all grade levels.

One group of 8th grade girls, most of whom had never used a needle before, found stitchery to be a fascinating art and developed their samplers with the idea of using some of their own border designs on place mats of unbleached muslin. These girls found in this problem many challenges, one of the most valuable being good craftsmanship. After all, if a thing is worth doing at all, it is worth doing well.





#### A BEAUTY SPOT IN EVERY CLASSROOM

A battery jar, some strips of tin, and a lad with an idea produced this useful flower container. The composition was arranged to show how the three different objects could be used together in a pleasing way. The tin sandwich tray is ornamental as well as useful

## A BEAUTY SPOT in Every CLASSROOM



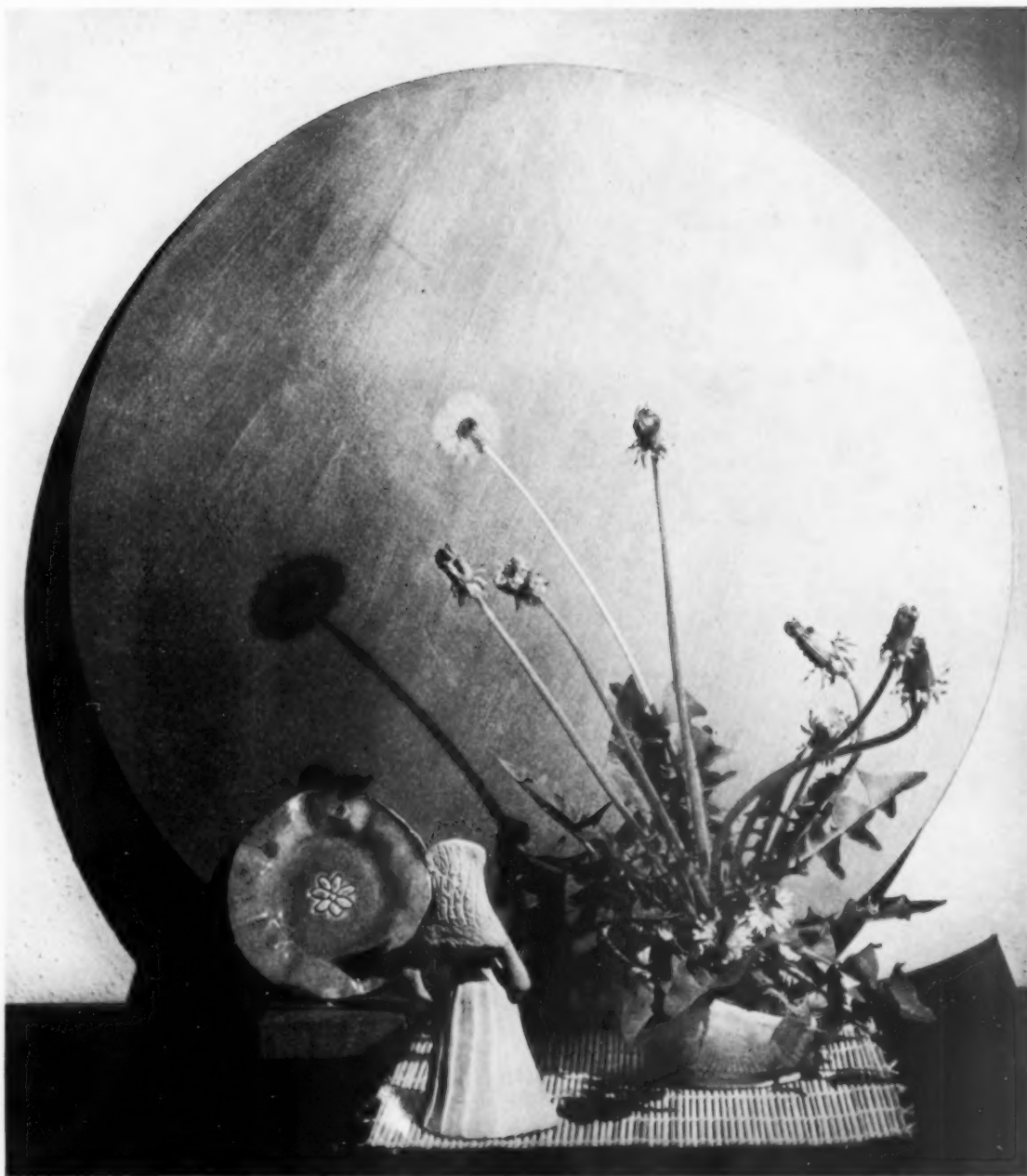
THROUGH the mail one day came a request for information on how the art work of the children in our schools was hung for exhibition purposes. Did we have special rooms (perhaps vacant rooms) which could be used as little "museums"? The idea of isolating children's work to a room somewhere (perhaps in the basement) was a bit disturbing. After all, only a comparatively few children would seek out such a spot to go and enjoy the "works of art" of their fellow workers. Then, too, parents or other visitors might find it too much trouble to go too much out of their way to see what Johnny created with his calamine paints or wood.

Rather, why not have beauty spots in each classroom, hall, or principal's office, where all the students, guests, and faculty alike could enjoy something beautiful or interesting all day long as they come and go.

For too long boys and girls have produced many kinds of art work and not the slightest mention made in the art class of how these particular art products might be used in unusual ways either in their homes or at school. Of course, there have been many exhibits during each school year when the public was invited to see what had been accomplished in the art classes. But how much more vital to a child is the "work of art" which takes its place as a thing of



As demure as the child who made it, the little plaster figurine adds subtle charm to this arrangement. The pottery bowl with its free brush slip design placed on the well-designed and simply carved candle holder completes a setting suitable for any home



Common clay in the hands of children can become a thing of beauty, as is evidenced by these three ceramic pieces. And the common dandelion wears a "halo"

beauty or meets a useful need in the home? Why shouldn't children have the thrill of seeing their own products made even more lovely in interesting or dramatic settings? This can be done so easily and a "museum" setting can be brought to each classroom.

Many arrangements can be made at school demonstrating the possibilities of use in the home. In this way the students can see (and seeing is believing)

how they, too, can create beautiful arrangements for their own rooms or for some other spot in their home.

We need more and still more beauty in our homes today and the joy which comes from creating a "beauty spot" for others to enjoy cannot be expressed in words—we just make another beautiful arrangement.







The parade of "Originals"—Grade 5



# DVENTURING

with



# OTTON

**C**OTTON fields with all their interesting activities were far removed from the life and experiences of a group of 5th grade girls and boys, but the product of those remote places was well known to them in their own wearing apparel and home surroundings. After reading and studying about many phases of the cotton industry an interest developed in designing and making useful art products from cotton.

In the art class figure drawing had been holding their attention and, as one would guess, there was quite a little interest in drawing some of the details in the dresses, shirts, etc. With this lead the art teacher suggested that it might be fun for each child to plan a costume which he would like to wear.

There were work clothes, school clothes, play clothes, and party clothes. Which to choose was the question. After a discussion of the cotton materials available in the art room, at home, and in the stores, the children quickly learned that they needed to know more about materials. So home they went to get some ideas and help from Mother about suitable

materials for certain types of clothes, and current fashion magazines and books were used extensively. They were surprised to learn that there were so many different kinds of cotton cloth—muslin, gingham, percale, denim (twill), sateen, seersucker, pique, prints, and others. Then, too, materials were different in texture; they were plain and figured. Color was another problem always to be considered carefully. After all this there still was the question of durability and up-keep—would the material selected wear well? How would it launder? And would the color fade? Was the material suitable for the type of design planned? As the original designs developed on the costume doll figure, interest grew in actually making some of the dresses for personal use and it wasn't long before a few of the girls were actually wearing an "original creation."

By this time everyone wanted to know *how* to weave and the loom became quite the center of interest in the art room. Materials used in the costume designs were classified as to common weaves and when the children discovered they could weave a twill pattern

they were quite excited. Some very interesting table mats and hot pads came off the loom for use in the home. The place of handwoven fabrics in the home life of different peoples became a major interest when some unusual examples of textiles were exhibited including many from south of the Rio Grande. The children even became quite conscious of the place of this craft in the industrial world.

The exhibit and reference materials revealed that most people everywhere are not satisfied with just plain woven textiles. From earliest time this very personal and essential material found in everyday use has been decorated in some way or other, through exquisite stitchery, exotic dyeing, fanciful prints, or tapestry weaving—all of which has been very closely associated with the economic, spiritual and emotional life of the people.

Stitchery is an ancient craft but it was as modern

as today in the thinking of this group of children. Each youngster made a small sampler, learning a few basic stitches from which many fascinating designs were created with common carpet warp on such things as belts, aprons, purses, bolero jackets, caps, all done on burlap, monk's cloth, or muslin.

The simple linoleum block designs made and printed by these children developed in them a better appreciation for hand work by recognizing the skill and labor involved. They had a little better understanding of how machinery makes cloth so rapidly we can all afford to buy it and of how one good design makes thousands of yards of material. They also discovered that artist-designers take an important place in the industrial world.

Color naturally became a very important factor in all this work with textiles and the class was intensely interested to learn that practically any color they



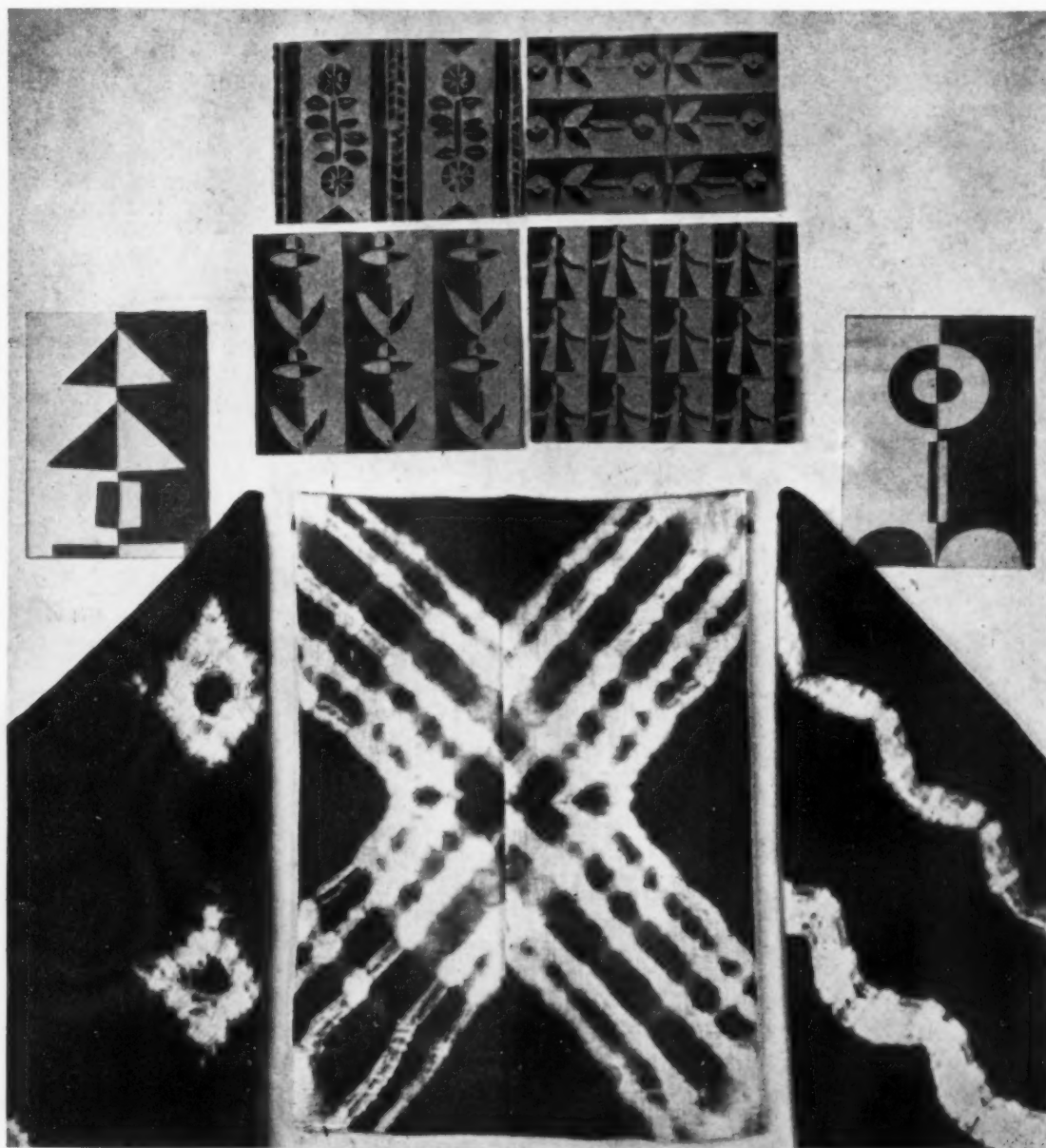
A simple sampler of basic stitches, "twill weave" mat. Original stitchery design on the bolero made of burlap made a fifth grade girl's heart happy

desired to use could be made from just three colors—red, yellow, and blue. A complete color wheel of twelve hues was made using small pieces of muslin in an experiment in dyeing and the children's faces reflected their surprise at the amazing results.

All these varied activities provided opportunities for each child to make something which satisfied a need; to be creative within certain limitations, and to use art principles. Many fine qualities were developed

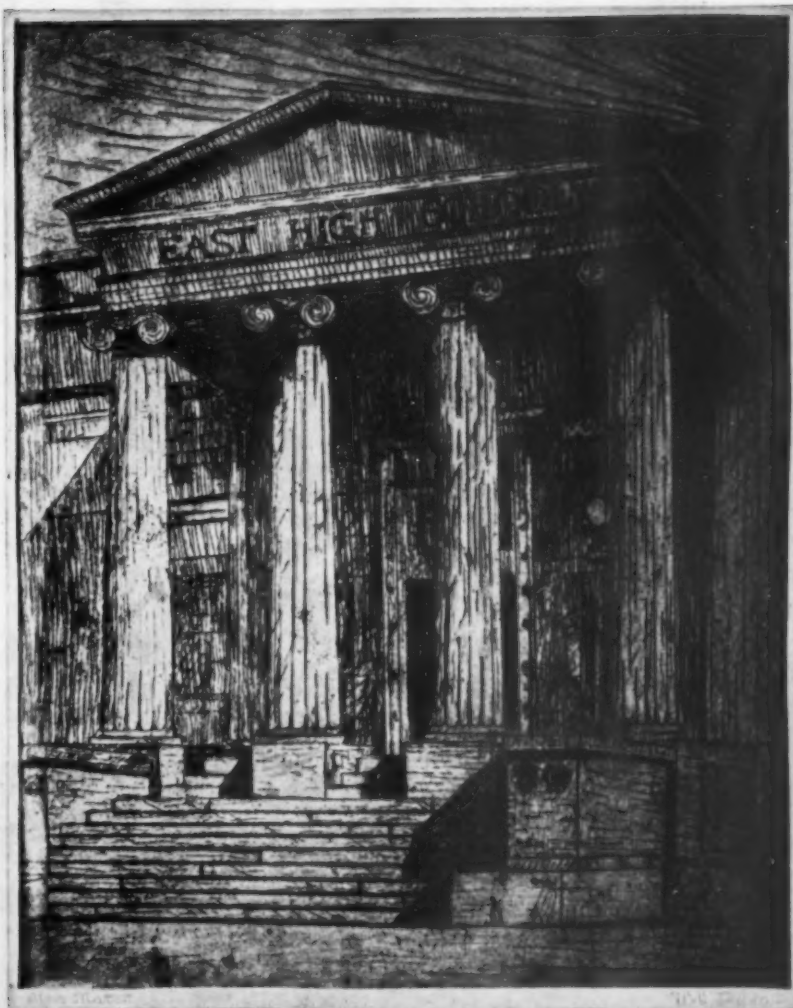
in the children as they worked together and it was gratifying to see them gain confidence in their own abilities as the result of an idea, plus skill, plus real work.

Permeating all this activity was the constant knowledge that skills and techniques learned in the art class were directly associated with everyday things in the home. Adventuring with cotton was really an exciting experience.

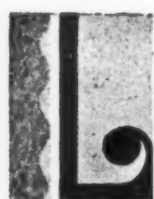


Cut paper motifs showing approach to blockprint designs for textiles. Head scarf (tie dye) designs—Grade 5





The high school student who hangs this etching in his own home cannot help but have a glowing feeling of achievement because he produced this fine print of the doorway to his "Alma Mater"



ET'S



AKE AN



PRON



HERE must be some very good reason for a very real interest in the common apron, for almost every girl likes them. Whether it is made from crisp organdie or unbleached muslin makes little difference if it is good in design, well made, and meets a definite need.

It has been perfectly fascinating to see how thrilled ten-year-olds have been over their aprons. But even more interesting was the desire of their mothers to have and to use these products which came out of the art rooms.

Even an apron must be carefully planned before a cut is made or a stitch taken. Some 5th grade girls thought it would be fun to make some aprons out of unbleached muslin and stencil designs on them. They well knew from previous experiences the necessity of having good working plans before starting to work on the cloth.

There was the size of the apron; the length and width of the band and ties; the arrangement of the fullness and the width of the hem—all these points had to be given serious consideration in terms of usage, for what could be more discouraging than to have a beautiful apron which wasn't usable. And so these girls worked carefully and thoughtfully, developing step by step their designs and the application to the material.

The care of tools and materials was very important because, for example, an unclean stencil brush could completely wreck the work of several days plus the loss of the material. Conservation of time, energy, supplies, and tools is essential, particularly now, and there is no better place to learn about such things than in the art class under the guidance of a sympathetic and alert teacher.

The results of this way of working were certainly worth while for each apron was a work of art highly prized by the maker. They were both beautiful and useful.

Other groups of youngsters planned and made aprons but in still different ways. One group was most enthusiastic about applying stitchery designs on muslin because they had just learned to make some of the basic fundamental stitches on small samplers. Color-fast cotton carpet warp was used to create many charming border designs using the simple stitches



Stencil designs on aprons are fun to do and more fun to wear. Grade 5

they knew. Children should know how to take care of what they have and so before the aprons were taken home each one was carefully laundered and ironed, showing the importance of this procedure.

In a junior high school the idea of making aprons originated with a group of 9th grade girls who frankly admitted that they wanted to own a beautiful apron of their own design and making. These girls planned their designs in colored cut paper with the idea of executing them in the applique technique. But before the designs were actually cut from the carefully selected cloth, the girls had learned some-



Appliqued designs  
make these aprons  
colorful. Grade 9

Simple stitchery in  
colored cotton carpet  
warp on unbleached  
muslin produce  
charming effects.  
Grades 6, 7



thing about a few of the common characteristics of the cotton materials they were using—such as the warp and woof, and how this affects the wearing qualities when used correctly; the selvage; the right and wrong side of the cloth; the texture and color qualities; and the comparative cost of a few types of common cotton materials.

These aprons were a proving ground for careful planning, good design, appropriate selection of materials and colors, wise use of threads, and fine craftsmanship.

"It's mine. I made it," expressed the sincere appreciation these girls had for their own handwork.





Mats of wood with applied designs of tin and carving are valuable protection to any table top. The center arrangement shows the use of a simple undecorated oval mat. Grades 4 and 7

## ❧ ❧ SCRATCHES AND MARKS ❧ ❧

**W**EAR it out, make it do, or do without" are not idle words even today as we on the home front become more aware of the urgent need of conserving everything we use from grease to precious metals. To rather suddenly find ourselves faced with shortages of many things which we have always just taken for granted has been a bit startling. Many people are realizing for the first time that money cannot buy what indifference and lack of knowledge has destroyed.

"An ounce of prevention is worth a pound of cure" is well worth remembering at all times and every boy and girl in our schools should be better prepared to take good care of his own personal belongings as well as those of others because of the practical work he has experienced in the classroom.

Example is the best teacher and what we see we usually remember. If every teacher, for example, would place a protective mat of some kind under the flower container on the desk or table, think how many desks would be saved from the telltale water rings resulting from seepage through porous pottery or condensation of moisture from glass or metal vases. Window sills we have with us always, many times filled with flower pots of every size and description,

and when Johnny so willingly waters the red geranium he little realizes how even a *little* splash of water can ruin the wood finish. Of course, the window sill must be carefully protected from moisture from the flower pots and Johnny must be expected to thoroughly wipe off any overflow drops.

Many students thoughtlessly drop scissors, knives, and other sharp instruments on desks, marring the finish and damaging the tools also. Chairs, stools, and benches certainly come in for their share of careless treatment when people stand on them without a paper under their feet, or lean back, tilting the chair at an angle which is devastating to the best of construction.

We all know how ruinous heat is to any wood surface and how easy it is to protect that surface if we stop to think about it for a moment. And most scratches on furniture can be avoided if we use protective wooden mats, cloth runners, coasters, trays, tiles, under all objects which might be rough, hot, or moist. And so to prevent such catastrophies to the furniture in their own homes, many children are happy to make something useful which is attractive and meets a definite need. But better than just taking something tangible home, they cannot help but know that conservation of *everything* is indeed a righteous cause.



A model home nursing room for a contemporary illness. Grade 6

## ART STUDENTS INTERPRET AMERICAN RED CROSS HOME NURSING PROGRAM



ODAY we are all alert to the fact that we are facing a national emergency and that every possible facility of our schools must be directed toward serving our homes, our community and our country through valuable and well defined activities. New uses for old materials and methods are essential if we meet the new demands constantly made upon us in this crisis.

An opportunity "made to order" for our art teachers came when the American Red Cross (Division of Home Nursing) called for assistance in "putting over" the home nursing program in Polk County. The request was for visual aid material to advertise or "sell" the idea of home nursing to the homemakers in our community.

What would appeal to people? How could we through art help to educate people in taking care of the sick in the home? There are the "chronic patients," the isolation cases, and the infant with the common cold. What are the minimum essentials in supplies and equipment necessary to properly take care of such types of illnesses? All these questions and many more arose.

An old idea (in fact, a very old one) put to a new use was hit upon. "Miniature rooms" could tell the story. And so in all our schools the students in the art department from the 4th grade through the 12th were given the opportunity to create a "room" meeting all the requirements set up in the standard classes for home nursing in minimum essentials, supplies and equipment. The students in the art classes immediately visualized the wide range of possibilities in developing cheerful and attractive interiors as well as meeting the specifications of the nursing program.

The finished rooms were evidence of the wide scope of research and planning done by the students and teachers together. Each of the rooms and all their contents were designed, drawn and constructed to scale, using measurements brought in from the homes in many instances. Practical and accurate work in arithme-

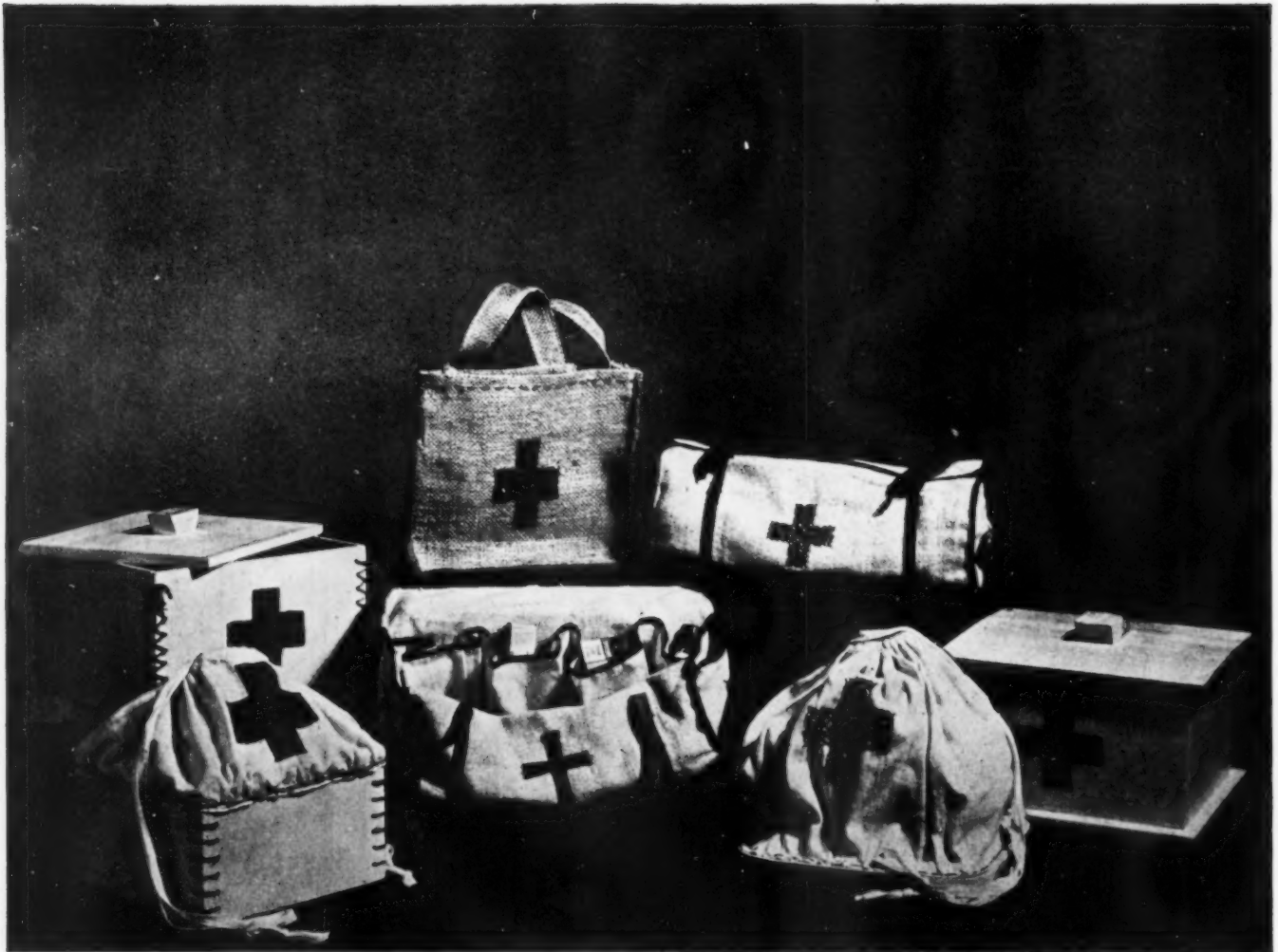
tic was essential in solving many of the problems and the students soon learned that a keen sense of observation was most helpful in more ways than one.

Everyday living in the home was "lived" in the art rooms through planning and working together on such a vital problem. *Hobbies* were discovered and used; the *care of furniture* was given serious consideration; *wood finishes* are more important now to these children: *interior decoration* has become more than just a name, because of actual work in design, color, texture, form, lighting, and arrangement of furniture in the rooms. *Textiles*, their use and importance in the home, were "rediscovered." *Consumer problems* were given definite consideration. The ingenuity of students was amazing to all of us. Working together and sharing with each other was the "order of the day." The great need for *beauty* in the sickroom was demonstrated. Health consciousness and a sensitivity of the necessity of taking care of one's self physically has now become a very definite part of the thinking and everyday living of the students. *Conservation of everything* has become the "password."

"Above all else, the people must have health, vigor, stamina, physical and mental fitness, and they must be skilled in practical useful arts and crafts . . . that are essential to war."

Community interest in these "little rooms" was such that the local Red Cross sponsored an exhibition of all of them (47) in our largest department store. Even people from out of town were attracted to the exhibit and there were many requests to use the miniature rooms as visual aid material by school nurses and instructors in Home Nursing. One of the *isolation* rooms was sent to the Bobbs-Robert Memorial Hospital Department of Pediatrics, Chicago University, at the request of one of the doctors on the staff there, who saw the exhibit.

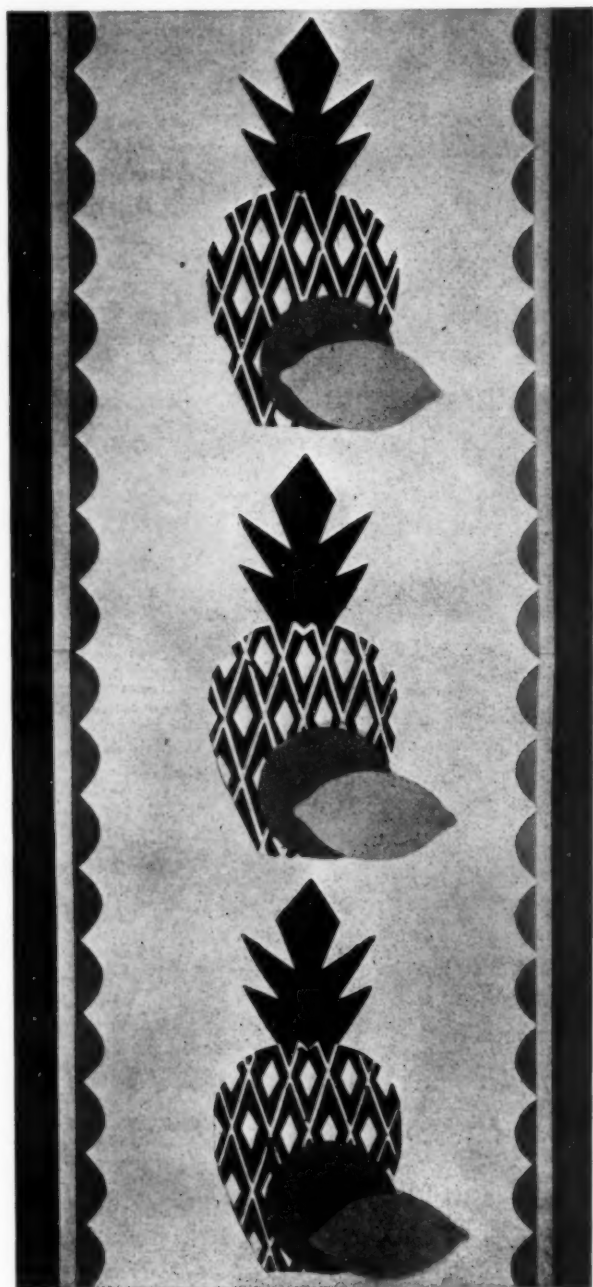
To know that the little rooms had really met a need in the community was compensation enough for all the energy, thought, and time that went into their planning and constructing.



WE HAVE all become more conscious in recent months of the great need of being prepared to administer simple first aid in case of any emergency. First aid kits are almost a must whether it be in the car, factory, school, camp, or home. Many children in our schools became interested in designing their own kits to meet their own personal or family needs. These kits made by 5th graders certainly show a diversified use and combination of common materials.



This is one of many wall panels designed for use in the breakfast nook or kitchen and was inspired by the work done in the study of gardening. Grade 5



Form, color, and composition have real meaning for the child who can first visualize what he wants to do and then capture that image on paper. This strong, free-hand painting was done in tempera and will take its place in the home of the "artist." Grade 5



Out of a home workshop came this exquisitely carved "hope chest"



## WORKSHOP INCORPORATED

A WORKSHOP in the home is a place of refuge where the cares of the day become less important as the tools begin to help create some interesting object in the hands of an energetic but weary person. Such a spot affords an emotional outlet for all members of the family—each creating only those things in which he is most keenly interested.

When a survey is made of the home workshops in a city, it is surprising to find the number of men, lawyers, brokers, dentists, doctors, insurance officials, journalists, and bankers, who secure their relaxation through this avenue.

Hobby shows give us an amazing insight into the wide diversity of interests of these busy men. The annual exhibition of hobbies held during the meeting of the American Medical Association holds many surprises for the average layman who may have the erroneous idea that doctors are too busy to enjoy using their hands in a *creative* way. The catalogues of these exhibits reveal a wide and varied range of subject matter.

Practically every individual has a hidden desire to create or make something with his own hands and the home workshop gives this emotional impulse an outlet. Then, too, few of us know anything about the native abilities which we really possess until we start experimenting with materials and tools.

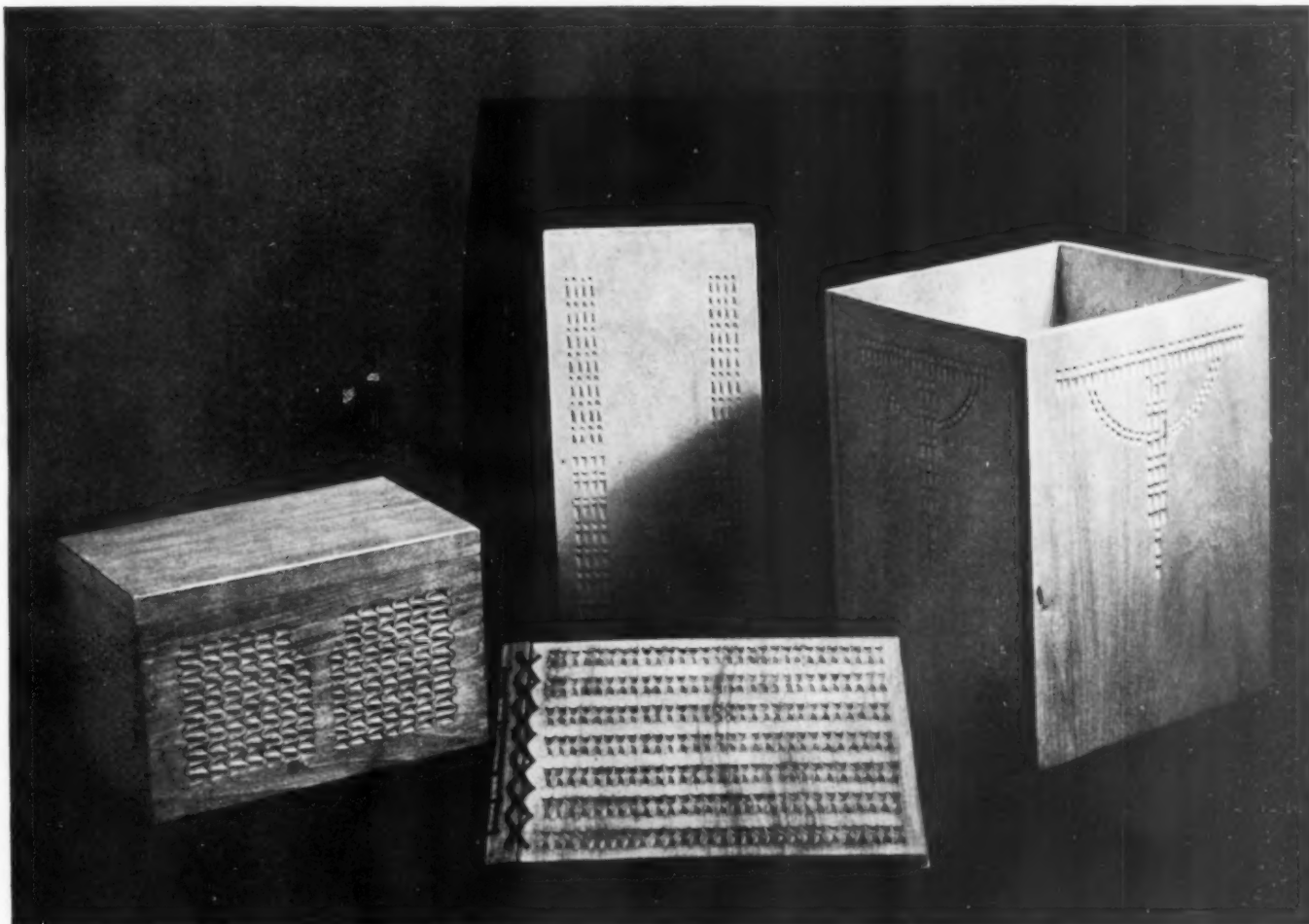
To see a father and son participating in some enterprise together indicates a wholesome kind of companionship which is hard to beat. The "hope chest" is a most interesting example of the home workshop father and son participation. The father, an insurance executive, has always been interested in wood carving and has collected a fine group of carving tools. The son who is attending medical school, had an inner urge to carve a chest for reasons which we can all guess. And so the two of them working together during vacation days found joy in each other's companionship.

Many times we let the idea of expense interfere with setting up a workshop for ourselves but oftentimes it means only collecting all the tools around the house and placing them together in one spot, and an old kitchen table serves quite well as a work bench. Additional tools should be purchased only as the need arises. It's not the number of tools we have, but how we use the ones we already own that counts. An eminent woodcarver in this country uses five basic carving tools and his work is outstanding.

Why not set up a simple workshop where you and other members of the family can experiment with ideas, inexpensive materials and simple tools, and feel for yourselves the release which can come to a frayed disposition at the end of a strenuous day.

A discarded butter tub, some blue paint (and a good job of painting), colored paper, and varnish, produced this clothes hamper. And the lid had to be designed and made by the youngster to fit the top—and that was not as easy as it looks.

From raw lumber into these useful and attractive articles for the home is quite a satisfying achievement for 6th and 7th grade children.







# THE TEA PARTY



**E**LLEN ran all the way home from school with a soft cuddly dolly tucked under her arm and a funny looking wooden toy clutched firmly in her hand.

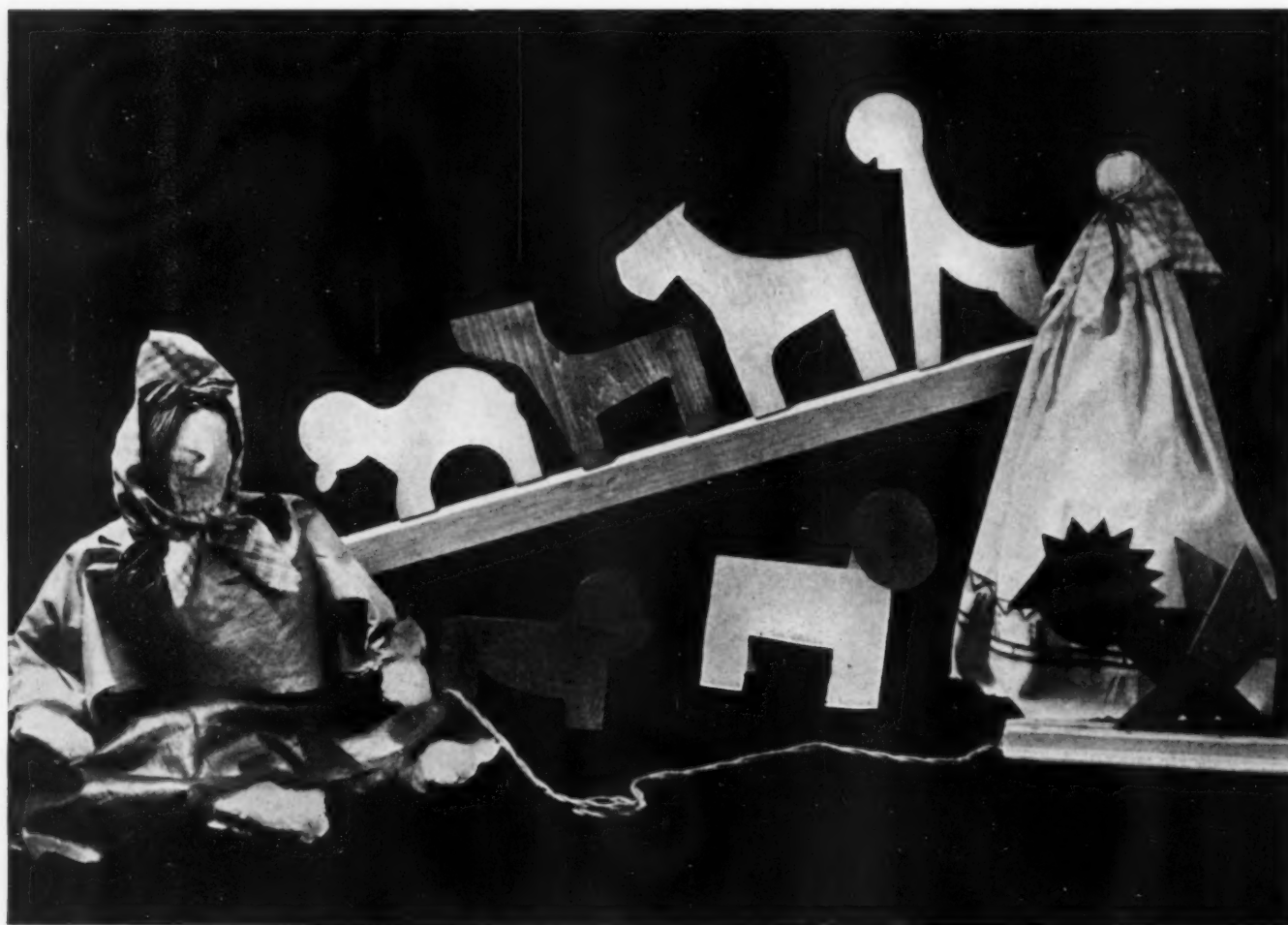
"Mother! Look what I made"—Ellen stopped short for there stood Mother "dressed up" in the apron which was Ellen's pride and joy, for it, too, was made by Ellen's own hands for Mother's birthday gift. It was just unbleached muslin with a simple applied crayon design but from the glow of joy on Mother's face one would have known that money couldn't "buy" it.

Suddenly Ellen saw party cakes and lighted candles and there was her little clay bird perched in among the flowers on the table. Yes, it was Ellen's birthday tea party and she was a very happy little girl because Mother had used the things she had made in school—she was a real part of the home and she loved it.

Mother found it great fun to listen to the chatter

about what different children had made for their mothers, brothers, and sisters. There were baby caps of unbleached muslin, paper bookmarks, hot pads and tray cloths, and toy animals of heavy colored paper and wood. There was the funniest looking make-believe doll of newspaper, dressed up and looking very prim. The conversation revealed some practical aspects of living, too—coat hangers, for example, had been made from scraps of wood and painted and the teacher said that all little girls and boys should learn to hang up their own clothes. Snow mittens and caps had been made from green oilcloth to protect their good warm gloves and caps from getting wet while romping in the snow.

It was such fun listening to these youngsters talk about the things they had made from muslin, checked gingham, oilcloth, wood, paper, cotton, and clay. It would be hard to tell who enjoyed the tea party more, Ellen or Mother.



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UNCLE SAM**



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**PLANT**

**VICTORY  
GARDENS**

These posters speak for themselves. Executed in  
cut paper. From the Des Moines Public Schools



## GARDENS FOR VICTORY

**V**ICTORY Gardens have practically become a national institution because of the definite role they have played in the nation's all-out war effort this year. They certainly have become an essential part of our home and community life; in fact, a vital part of our national existence.

The importance of this movement did not end as Mother Nature began to draw the winter curtain on what has been a very busy stage during the spring and summer months. Like all "producers" we must have well-laid plans for the next production and that means very careful planning on the part of all persons concerned. Every man, woman, and child should know more about the wonders of growing things. How can this be accomplished: The best answer is through our schools. Our government has learned that our schools are well equipped to do an essential job not only in disseminating information, but in building morale and enthusiasm for many varied types of national activities.

Victory Gardens was another one of those "musts" on the list of things to do this past year and the schools put their strong, steady, willing shoulders to the wheel and went to work. And wonders were wrought. However, we all know that gardens don't "just happen." There must be a plan, but back of the idea there must be whole-hearted interest on the part of thousands of people.

Many times it is necessary to *stimulate* interest in various ways. Posters and signs have been used most effectively all over the country in stores, banks, meat markets, clubs, public buildings and schools, to "tell the story."

Many posters and signs were designed and made by students in our art departments and used everywhere it seemed to call attention to the urgent need for planting gardens in our local community. But something more stimulating than posters was suggested as a means of publicizing this vital war program to children in our schools as well as to adults.

Armed with authentic informational materials published by the Department of Agriculture, Iowa State College at Ames, our own local Garden Club and other reliable sources, the students and teachers went to work with all kinds of materials, planning and creating the most illuminating miniature gardens one could ever see. Each group of children constructed their garden to scale to meet their particular problems. There was no lack of imagination, each school producing a garden which fascinated everyone. It was almost miraculous to watch the gardens grow and grow they did under the observing eyes of these young gardeners.

Of course, there was a definite plan for each garden; i.e., one represented all the details of preparing the soil and laying out the garden plot for planting. Another showed the possibilities of crop rotation on a very small area. Then, too, serious consideration was given to the wisest kind of planting for a definite-sized family's needs.



This poster using brown wrapping paper for the background and colored cut paper for the design was perfectly stunning where it hung in the office of the principal

Another group must have had some previous experiences in gardening for they chose to represent very real ways and means (authentic, too) of combating some of the common garden pests such as the cut worm, aphids, rabbits, moles, tomato worm, etc.

Naturally the practical aspect of gardening was paramount in the thinking of all the girls and boys but they didn't forget *beauty* in their fervor. How could the garden be arranged so that it would be attractive? Where could some flowers be tucked in for color? If there had never been a vegetable garden plot, where could one be placed in the yard most advantageously as well as most beautifully? These were just a few examples of the many practical questions asked and were at least partially answered. One school demonstrated how a formal garden in the neighborhood could be completely replanted into a vegetable garden without disturbing the shrubbery planting. "That was fun," they said.

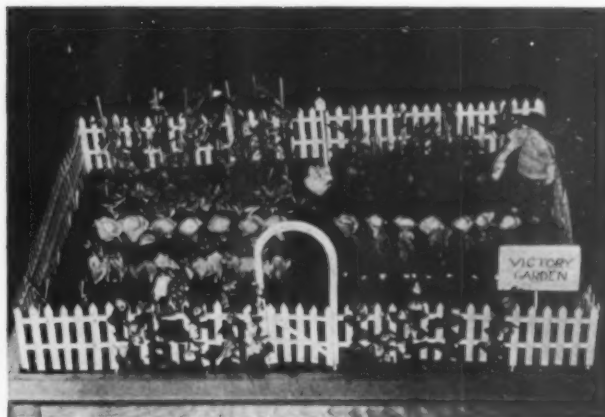
What values grow out of such an activity, you may ask? Apparently there were many more than any one person realized for when all the little gardens were placed on exhibition, by popular request, in a large department store, the interested public saw many things of special value to them. One patron declared that there were more good ideas for garden fences and gates than he had ever seen anywhere. There were Victory Garden signs (full size), well designed and executed, showing that even signs can be beautiful.

The realities of gardening were there, too, showing different members of the family doing their bit—planting, hoeing and harvesting, dressed in coveralls and straw hats, or some other appropriate outfit. But of keen interest to many people were the bird houses, the garden paths and walks, and the hollyhocks at the garden gate.

Even as the curtain falls on this year's Victory Garden drama, we must begin to plan for our next production—yes, Gardens for Victory.



This garden showed how a beautiful lawn area could be laid out for a practical use and still retain the picnic spot and all the beauty of the original setting



Note string and stakes at left of garden showing correct way of planting seed



Evidently this garden was the outgrowth of a keen interest in the values of vitamins, with the highest vitamin content of each vegetable circled in red



These posters show the use of the dry brush stencil technique in combination with cut paper



These rather unusual crayon sketches were inspired by the paramount interest of the day—Victory Gardens



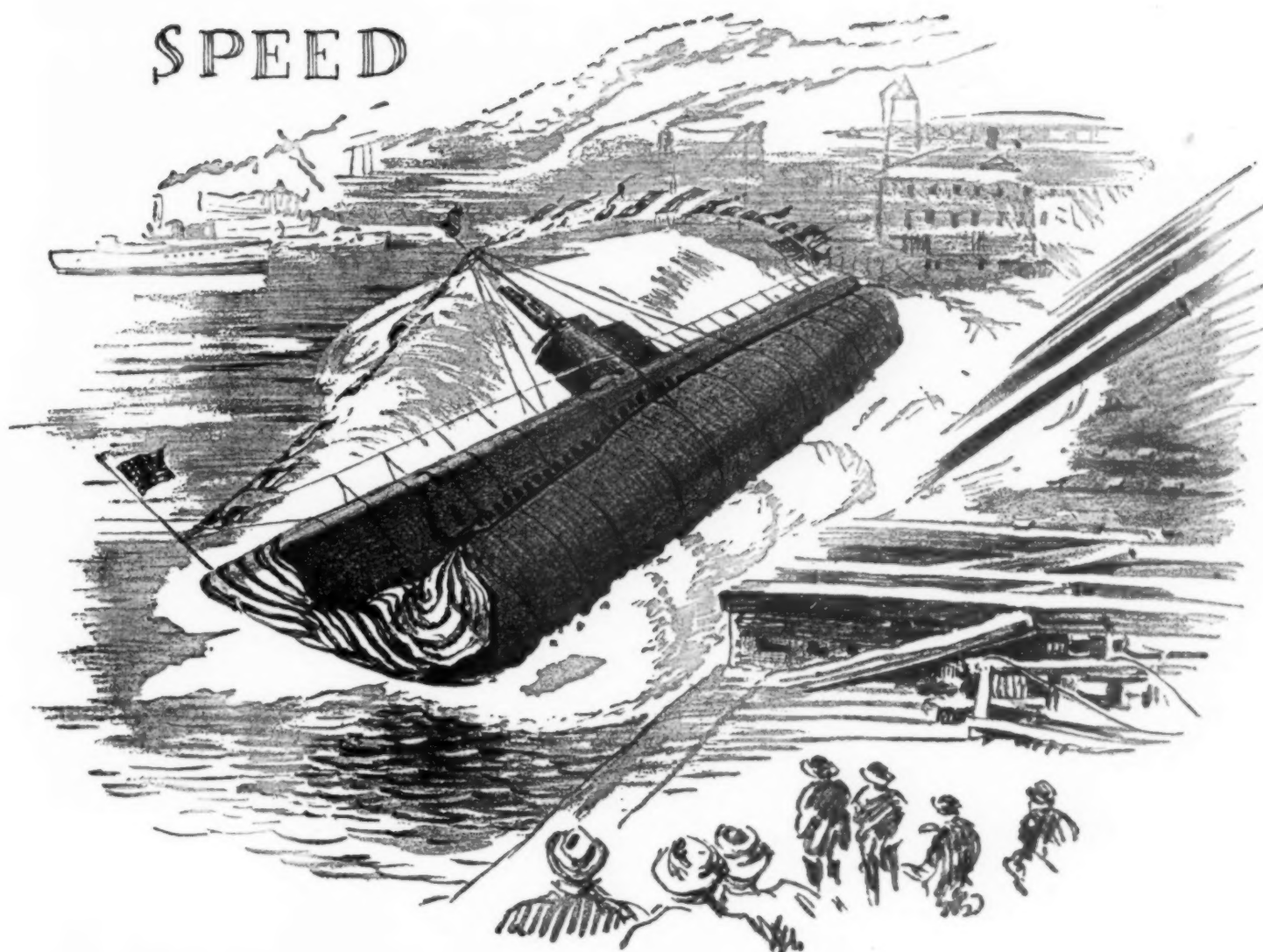


These posters speak for themselves. Executed in cut paper



Cut paper posters

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The artist, too, needs the **KOH-I-NOOR** if he is to do his work speedily and well. He, like the engineer and draftsman, deserves a pencil consistent with his skill . . . In short, whoever needs a pencil needs the **KOH-I-NOOR**.



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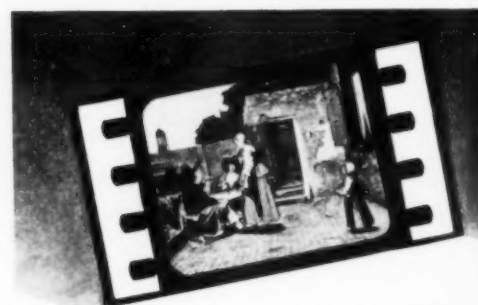
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emergency, and that every possible facility of our schools must be directed toward serving our homes, our community, and our Country." The interpretation of the American Red Cross Home Nursing program, so splendidly outlined in this short article, demands the hearty interest of every teacher and every school. What are we doing with it?

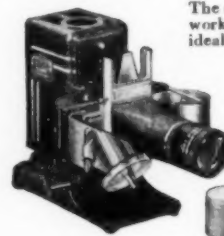
★ Every American home should have a workshop. Recently I was in one of the finest and best equipped home workshops I had ever seen. All kinds of electric-driven pieces of machinery and the latest in hand tools were orderly arranged and in perfect condition. My own insignificant workbench and dull tools in the basement suffered terribly by comparison. Few, perhaps, can afford a workshop like that, but some kind of a shop will be an investment paying dividends in the shape of more interested and more interesting boys and girls, and perchance better controlled nerves on the part of Father and Mother. Turn to page 172.

★ Now let's go into the garden, and finish our introduction to this January number among the vegetables and flowers which are of so great value in this war-torn world. The illustrations and story on pages 178-180 are representative of Victory Garden activities in every State of our Union. War or peace, it is beyond question that these gardens have been the means of keeping many young people from wasting a lot of valuable time. At the same time they have taught, perhaps incidentally but very potently, the principles of art in many fundamental relations. Planning Gardens for Victory in 1944 will be as profitable as some of the things we have tried, and failed in accomplishing, in the field of art education.



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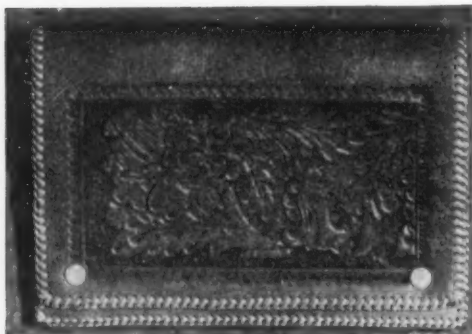
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School Arts, January 1944



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There are 140 pages and the size is 12 by 9 inches.

PLASTICS PROBLEMS AND PROCESSES, by Dale E. Mansperger and Carson W. Pepper. Edited by William H. Varnum. Published by International Textbook Co., Scranton, Pa.

A splendid textbook, the first in its field, is a product of actual classroom experience coupled with diligent and exacting research. Its authors are thoroughly competent artisans and successful instructors. The projects suggested in the book were developed in their own laboratories under normal classroom conditions. This book is designed to meet the needs of junior and senior high school students, in colleges, universities, home craftsmen, manufacturers, and laymen. It covers Plastics from the story of Plastics, kinds, application, tools, supplies, forming and shaping operation, finishing, designs to handiwork and machine-work problems.

There are 153 illustrations, 65 plates are included to help make clear the fascinating study of plastics.

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PICTURES TO GROW UP WITH, by Katharine Gibson. Published by The Studio Publications, Inc., New York and London. Price, \$3.00.

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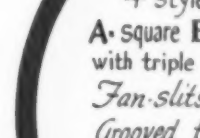
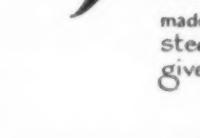
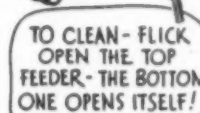
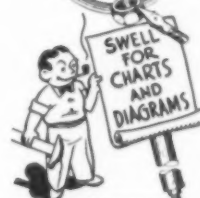
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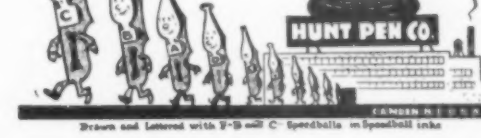
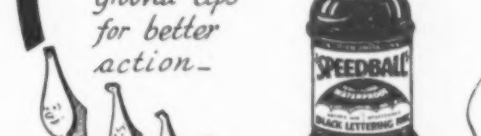
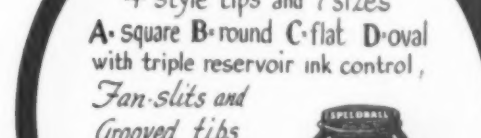
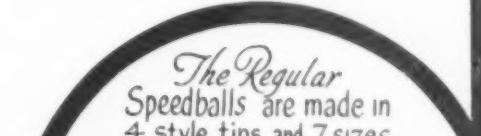
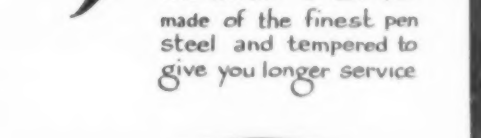
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POTTER'S PRIMER, by Jane Snead. Published by Jane Snead, Jenkintown, Penn. Paper bound.

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CHINA'S GIFTS TO THE WEST, by Derk Bodde, Published by American Council on Education. Washington, D. C. Price, 35 cents, paper bound pamphlet.

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ART IN HUMAN AFFAIRS, by Norman Meier, Ph.D. McGraw-Hill Book Co., Inc., New York. Price, \$2.25.

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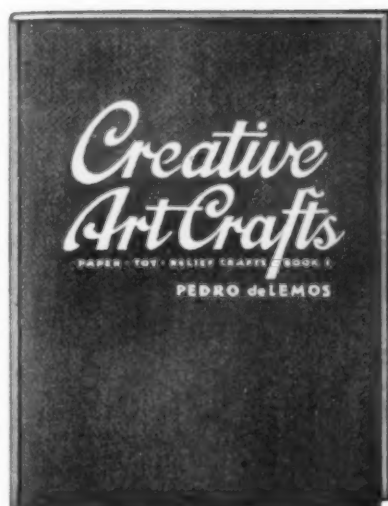
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